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For a long time no event at the Royal Opera has aroused such interest as the appearance of Enrico Caruso. It takes a great Italian tenor to enthuse an audience to such frenetic demonstrations as were witnessed at the "Rigoletto" performance on Tuesday evening, the first of his three appearances here. For Berlin, the prices of seats were exorbitant, being three times the ordinary, and for that reason the house was not completely sold out. Caruso's voice sounded even better than it did two years ago, when he sang here at the West Side Opera. At that time he had not yet sung in Berlin, and it seems that he was under the impression that he was signing for the Royal Opera when he contracted with Director Prasch. When he discovered his mistake he broke off the engagement after but two appearances. He was to have sung three times more, and as there had been a large advance sale, it was with a heavy heart that Director Prasch refunded the 34,000 marks which the great tenor's name had drawn.

How quickly a reputation is made nowadays if an artist has something exceptional to offer! Who in Berlin had heard of Caruso half a decade ago? And yet today he commands 30,000 marks for singing three times, or 10,000 marks a night—and he is worth it, because he draws more.

There is no voice like Caruso's, and nowhere is this more appreciated than right here at the Royal Opera, where one hears a lot of bad voices. At the conclusion of his performance the illustrious tenor was called out about fifteen times, which is an exceedingly rare occurrence at the Royal Opera.

Caruso's support was not all that it might have been. In the first place, Von Strauss is at all times an uninspired conductor, and he by no means brought out to the full the beauties of the "Rigoletto" score, nor did he have a stimulating effect on the singers. Hoffmann was a very poor Rigoletto; his voice sounded harsh and unsympathetic, and he frequently sang off the key, nearly always too flat; neither did he act the part of the sardonic court fool convincingly. Geraldine Farrar, as Gilda, was severely criticised by the press when she sang the part here last week. True, she has not the lightness of colorature required for an ideal rendering of the aria in the second act, hers being a lyric rather than a coloratura voice. Still her voice sounded fresh, sweet and bright, and her tones blended beautifully with those of Caruso in the duet of the garden scene and in the quartet of the last act. Miss Farrar's greatest weakness of late is a tendency to wander from the key. She sang false frequently, mostly too sharp—a sure sign that she has been straining her voice. She should let dramatic roles severely alone. In the duet with Rigoletto, in the third act, both Hoffmann and Farrar ended off the key, the one being too flat and the other too sharp, and the effect was not at all comforting. Miss Farrar sang better recently as Violetta. She has a voice of rare beauty, and her singing, aside from an occasional false intonation, is very tasteful and artistic.

Caruso appeared for the second time in "Carmen" on Thursday. I did not attend, but I am told that the Emperor and his court were present, and that the house this time was completely full. Caruso did not have such a big artistic success, however, which is little to be wondered at, as the role of Don José does not offer such opportunities as that of the Duke in "Rigoletto." The Emperor was greatly pleased with his work, and called him into the Imperial box, where he conversed with him for ten minutes, complimenting him most highly, and presenting him with a pair of diamond studded gold cuff buttons. He sings here for the third and last time as Rhadames in "Aida" this evening.

Rudolph Ganz scored a brilliant success before a large and representative audience at Beethoven Hall last Saturday evening. Supported by the Philharmonic Orchestra, he played the two Liszt concertos, and, as a novelty, Emil Paur's new concerto in B flat minor, under the direction of the composer. When Ganz last played in Berlin some six years ago he was considered a talented and promising pianist, but no one anticipated such remarkable development in him. Those years in America have done wonders for him, and he comes back to us as a virtuoso of the first rank and an interesting, matured musician who plays with authority and has ideas of his own in regard to interpretation. Technically, Ganz's playing was faultless. He has a strong independence and suppleness of fingers, that enable him to do difficult passages with ease and abandon, keeping up a big tone all the time. His octaves and chord work were superb, his conceptions broad and manly, and



CESAR THOMSON AS A FISHERMAN.
Caricatured by a Belgian artist.

he showed a strongly defined sense of rhythm. It was big, healthy, musically, vigorous playing. Ganz has that satisfying piano nature which an audience so loves in a performer. The Paur concerto, although well written for the piano, is exceedingly difficult, even much more so than it sounds, and the way Ganz played it showed how far over and above all technical intricacies he stands. The concerto is the work of a thorough musician, who knows how to write both for piano and orchestra. Paur does not strive for original or startling effects, and there are suggestions in his work of Rubinstein, Brahms and others; but it is

a well sounding composition, and Ganz made a hit with it, both he and the composer being called out several times. The eminent conductor was full of praise for the Philharmonic Orchestra, which gave an admirable rendering of his concerto after but one rehearsal. At the conclusion of his program Ganz was recalled again and again, and he responded with three encores, all of them comparatively new to Berlin. They were Alkan's "Le Tambour batts aux Champs," a Debussy prelude, and d'Albert's scherzo. Rudolph Ganz may well be proud of his Berlin success.

Dr. Otto Neitzel recently gave a lecture on Richard Strauss at the Stadt Theater, in Düsseldorf, before a crowded and enthusiastic house. Neitzel, who has been playing in Königsberg, Dresden, Stettin, Hamm, Wetzlar and Bonn, will shortly be heard here. He is booked to sail for America on October 23, on the Kaiser Wilhelm der Grosse.

Theodor Spiering gave a violin recital at the Singakademie on the same evening, which certainly was a much more entertaining concert, as there we heard excellent music admirably performed. The artist's program was eclectic, embracing all styles and schools from Tartini to contemporary composers. He began with Tartini's charming G minor sonata, which he read with breadth and dignity, and a rare sympathy which proved him to be in perfect accord with the spirit of Tartini's style. Spohr's eighth concerto, which followed, afforded him greater opportunity to display his mastery of the violin and bow, as well as depth of musicianship. Spiering is a thorough musician, and his technical equipment is so efficient that it is an easy matter for him to carry out his intentions. He has overcome a certain nervous haste that was apparent at his first Berlin appearance last season, and he played on Monday with breadth and repose.

The Spohr concerto makes many and varied demands on the soloist. To play it well the violinist must, above all, be able to "sing" it on his instrument. Spohr himself "sang" as few violinists have done, and his greatest criticism of Paganini was the lack of a big singing tone. To render Spohr well, moreover, one must have a solid and reliable technic. The Spohr technical specialties, such as long, rapid chromatic scales up and down, runs in thirds, double trills on thirds, as in the cadenza of this eighth concerto, and a quick, forceful "prall trill," are as child's play to Spiering. Spohr also requires a firm, reliable staccato, and to this the performer also proved equal. Indeed his entire rendering of this masterpiece of the founder of the German school of violin playing was in the true classical Spohr spirit, and left nothing to be desired. His other numbers were the Bach "Chaconne," a toccata by Tor Aulin, a melody by Walter Spyri, a Hungarian rhapsody by Arthur Hartmann—this being the first performance of the latter two pieces, and Vieuxtemps' showy "Fantasia Appassionata." Much to my regret I was only able to hear the Tartini and Spohr numbers, but my assistant, Tessa Haring, was present during the entire evening, and she informs me that Spiering played better and better as the evening wore on. He was obliged to repeat the Hartmann rhapsody, and to add several encores at the close of the concert. The attendance was large, and many prominent musicians and society people were present.

On the same evening, Cornelia Rider-Possart made her Berlin debut at Beethoven Hall. A native of Iowa, Mrs. Possart is now legally a German, as she is married to Dr. Possart, the censor of the Berlin theaters and son of the famous actor, Ernst von Possart. Mrs. Possart studied here with Anette Espoff. She played the Beethoven C minor sonata for violin and piano with Halir; a group of soli, consisting of the Brahms G minor ballade and the A major intermezzo, Schumann's novelette, in B minor and F, the sharp major romance, and the seldom played "Rigaudon" by Raff. Then came Schubert's immortal "Forellen" quintet, in which she had the assistance of Carl Halir, violin; Anton Hekking, 'cello; Adolf Müller, viola, and M. Skibicki, double bass. I arrived in time to hear the quintet in its entirety. Mrs. Possart played it, as also the sonata, from memory, a very unusual thing in chamber music performances. She is an admirable pianist, combining a clear, reliable, pearly technic with beautiful touch and great purity of style. She is musical to her finger tips, and her playing is thoroughly refined and artistic. In the quintet she showed a fine sense of proportion and tonal balance, never dominating except when necessary. In short, Mrs. Possart is one of the best women pianists before the public, and I see no reason why she should not make a reputation and career. She is a splendid soloist, and in ensemble she has few equals. She was greeted by a large and enthusiastic audience, and her success was as pronounced as it was well deserved.

The piano recital by Max Pauer was attended by my assistant, Miss Haring, who writes of it as follows: "Max Pauer, of Stuttgart, gave his first Berlin recital

of the season at Beethoven Hall on Tuesday evening, playing three Brahms sonatas, in C major (op. 1), F sharp minor (op. 2), and F minor (op. 5). His style is scholarly, and he gives evidence of artistic insight, revealing temperament unmarred by excessive sentimentality. His technic is fairly good, though occasionally too much in evidence. Mr. Pauer's best work was in the F sharp minor, though he scored greater applause in the better known F minor. A certain lack of tone in the pianissimo passages, which was noticeable throughout the program, was no doubt due in a greater measure to the inadequate instrument (which, by the way, was quite a little out of tune) than to any defect in touch. Pauer was cordially received and four times recalled at the close, but refused to play again.

Four new songs by Hugo Kaun, entitled "Am Heimweg," "Nächtiges Wandern," "Wie Wundersam," and "Der Ueberfall," were sung with great success by Arthur Van Eweyk, at his Lieder-Abend, at Beethoven Hall, on Wednesday. These are among the best of the numerous Lieder from the fertile pen of this celebrated composer. They are full of moods and beautiful lyrical effects; they afford the singer a grateful task, and the treatment of the piano accompaniments is modern and interesting. Van Eweyk's other numbers, by Schumann, Schubert, Franz, etc., were also well received. The distinguished baritone was in fine voice, his Vortrag was warm and convincing, and his work throughout the evening thoroughly enjoyable.

A new violinist, Clary von Rubadi, from Rome, played here for the first time on the same evening at Bechstein Hall. Her selections were the D minor Wieniawski concerto, "La Rondo des Lutins," by Bazzini, two Bach numbers, and Paganini's "Nel cor Piu non mi sento," with a piano accompaniment by Professor V. de Sanctis. The young lady was at her best in virtuoso compositions like the Bazzini and Paganini numbers; here she displayed considerable facility, overcoming the Paganini difficulties (such as left hand pizzicato with sustained melody, double harmonics, and so forth) very creditably. She did not reveal much individuality of style, but she

played with temperament, although it was somewhat superficial.

The Joachim Quartet, in accordance with a time honored custom, played at its opening concert at the Singakademie on Thursday, a Haydn-Mozart-Beethoven program. Full three and a half decades has this organization been playing at the same hall, and for the first time in all these years Emanuel Wirth, the veteran viola player, was not in his place. The eye trouble about which I wrote last June, just after he had had an operation performed, still keeps him confined to the house. He cannot use his eyes at all as yet, much less read music. The vacancy was filled by the youthful Carl Klingler, a very good violinist and viola player, who acquitted himself creditably in this distinguished capacity. The Joachim Quartet concerts have always been sold out, and this time again not a vacant seat was to be seen. One sees the same familiar faces at these concerts year in and year out, but one missed this time, in the front row, the striking physiognomy of that faithful attendant and subscriber of long years' standing, the late Adolf von Menzel. The great painter was an ardent music lover, and never have I seen anyone at a public concert listen with greater attention and concentration than von Menzel.

In former years von Moltke was a regular attendant at these concerts. Being a great admirer and intimate friend of Joachim, Moltke loved the old style of music and was particularly fond of Spohr adagios, which Joachim used to play for him at his house for hours at a time. On one occasion the famous violinist asked him if he should not, for the sake of variety, play a few Hungarian dances by Brahms, but the great field marshal replied: "No, if you do not mind, keep on playing Spohr adagios, I never tire of them and could listen all night."

Felix Meyer, for twenty-six years a member of the Royal Orchestra, gave a concert at Beethoven Hall the same evening, in commemoration of the fiftieth anniversary of his first public appearance as a violinist. He played the Ernst F sharp minor and the Beethoven concertos (accompanied by the Philharmonic Orchestra) and the Bach G minor sonata for violin alone.

A new 'cellist, Marguerite Caponsachi-Zeisler by name, made her debut in Bechstein Hall Friday evening. The young lady, who is evidently of Latin extraction, is an artist worthy of more than passing attention. She draws a beautiful tone, a tone warm and vibrant; her technic is clean, firm and sure, and her interpretations proclaim her to have a true musical nature. Her delivery, moreover, is spirited and full of vitality. The artist's selections were the Dvorak concerto, Händel's G minor sonata, Beethoven's variations on a theme from the "Magic Flute," and Locatelli's D major sonata. She was discreetly accompanied by her husband, M. Zeisler.

The same evening Edouard Risler gave, at Beethoven Hall, the first of his eight Beethoven recitals, in which he proposes to play all of the master's thirty-two piano sonatas. Last night he was heard in op. 2, Nos. 1, 2 and 3, and in op. 49, No. 2. Risler enjoys the reputation of being a first class Beethoven interpreter. He certainly is a pianist of power, and his technical equipment is very complete. He compasses manifold tone gradations and his conceptions reveal a big musical brain. His is broad, straightforward, healthy piano playing. To be sure, Beethoven adagios would bear more warmth and sympathy than he has to give, and his tone is not soulful. Yet Risler is an artist of such stature that it would be interesting to hear him play all the Beethoven sonatas, but alas! for the critic, this is an impossibility. Rarely can a critic in Berlin stay the whole evening at any one concert, and still less through eight entire evenings.

While Risler was expounding Beethoven to a large and appreciative audience, the first concert of the Barth, Wirth and Hausmann Trio was being given in the Philharmonie. From Beethoven Hall to the Philharmonie is but a step. Here too, a Beethoven program was rendered. Wirth, on account of the eye trouble referred to above, was absent, and his place was taken by Joachim—a change with which the public had every reason to be satisfied. The appearance of the Nestor of violinists lent luster to the occasion. When one remembers that he is now in his seventy-sixth year one can but marvel at his ensemble playing. Barth, Wirth and Hausmann are three eminently

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An unusually refined and sympathetic artist with an unusual warmth and expression. He has a beautiful singing tone, and his technic is thoroughly mastered.—Vienna Tagblatt, December 5, 1905. L. Karpath.

An artist of great ability indeed, combining feeling and intelligence.—Münch Allgemeine Zeitung, December 15, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technic of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Lessmann's Musik Zeitung, Berlin, January 19, 1906.

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IN EUROPE AFTER
NOVEMBER 1st

respectable artists, and their concerts are eminently respectable affairs.



The new Lortzing monument is to be unveiled here on October 21. It will be situated on the Rousseau-Insel in the Tiergarten. A speech will be made by Regisseur Droscher, of the Royal Opera House, and there will be singing by the Berlin Teachers' Union, under the direction of Prof. Felix Schmidt. The monument is the work of Prof. Eherlein, the famous sculptor of this city, and it shows the composer in full figure in standing position.



Eugene Ysaye will give two concerts here on November 30 and December 5, one with piano, when he will have the assistance of José Vianna da Motta, and the other with the Philharmonic Orchestra. The appearance of the great Belgian in Berlin is always hailed with delight, and his concerts are sure of a large attendance.



Gustav Mahler's sixth symphony was given its first rendition here in the presence of the composer, under the direction of Oscar Fried (one of Mahler's greatest admirers), with the Philharmonic Orchestra, at the Philharmonie, on Monday evening. I made the acquaintance of the symphony at the Essen Music Festival last May, an acquaintance which I had no desire to renew. Mahler has no reason to be elated over the reception his work received here, for it had even less success than at Essen. The leading Berlin critics all condemn it, and are singularly unanimous in calling it an uninspired, bombastic, brutal "Machwerk." It is indeed much ado about nothing, and it is a mystery how some people can rave over it.



Carl Halir will give a concert with the Philharmonic Orchestra at the Singakademie on November 1, when he will play the rarely heard Joachim G major concerto and the Lalo "Spanish Symphony." Fritz Steinbach will conduct, and between the two concertos the Brahms first symphony will be rendered.



The coming week will be essentially a pianist week. Beginning with tonight, we shall hear, at the Singakademie, Richard Burmeister, Georg Schumann and Bruno Hinze-Reinhold, in the Bach triple concerto; tomorrow and Monday Camille Saint-Saëns will appear as soloist of the first Nikisch Philharmonic concert. On Tuesday Edouard Risler will give his second Beethoven recital; Wednesday Katherine Ruth Heyman, the well known American pianist, will make her debut in a recital at Bechstein Hall; the following evening no less than four pianists will be heard, viz.: Godowsky at Beethoven Hall, Emil Sauer at the Philharmonie, Rudolph Ganz at Bechstein Hall, and Teresita Carreño at the Singakademie; Friday Risler will give his third Beethoven recital. These ten, however, by no means complete the list, as there will be several minor piano recitals.



There will be no lack of chamber music performances during the next few weeks. The Bohemians announce four concerts, the Halir Quartet three, the Waldemar Meyer six; and there will be several concerts by the Brussels, Munich, Sevcik and Dutch quartets. Furthermore, the Philharmonic Trio, composed of the artists Gerhard, Witek and Malkin, will give seven popular concerts; the Halir Trio will give three, and the Russian, the Hambourg and several other out-of-town organizations will also be heard.



Maud Gwendolen Allen, the original and charming California barefoot dancer, is at present making a tour of Switzerland and Southern France. She has met with great success everywhere, and has been re-engaged by nearly every society. Her interpretation of Chopin's funeral march is a wonderful piece of pantomime.



The complete concert and opera list of the week was as follows:

SATURDAY, OCTOBER 6.

Beethoven Hall—Rudolph Ganz, piano, with Philharmonic Orchestra.

Bechstein Hall—Antonio de Grassi, violin.

Singakademie—Cally Monrad, vocal.

Royal Opera—"Marriage of Figaro."

West Side Opera—"Gasparone."

Comic Opera—"Carmen."

Lortzing Opera—"Der Barbier von Sevilla."

SUNDAY, OCTOBER 7.

Bechstein Hall—Klingler Quartet.

Philharmonie—Philharmonic "Pop."

Royal Opera—"Samson and Delilah."

West Side Opera—"The Beggar Student."

Comic Opera—"Carmen."

Lortzing Opera—"Fra Diavolo."

MONDAY, OCTOBER 8.

Beethoven Hall—Cornelia Rider-Possart, piano, assisted by Prof. Carl Halir, Anton Hekking, Adolf Müller and M. Skibicki.

Bechstein Hall—Berta Bloch-Jahr, vocal.

Philharmonie—Oscar Fried, concert, with the Philharmonic Orchestra.

Mahler's Sixth Symphony, first Berlin.

Singakademie—Theodor Spiering, violin.

Royal Opera—"The Flying Dutchman."

West Side Opera—"The Magic Flute."

Comic Opera—"Don Pasquale."

Lortzing Opera—"Der Waffenschmied."

TUESDAY, OCTOBER 9.

Beethoven Hall—Max Pauer, piano.

Bechstein Hall—Brussels String Quartet.

Philharmonie—Philharmonic "Pop."

Singakademie—Waldemar Meyer Quartet.

Royal Opera—"Rigoletto" (Caruso).

West Side Opera—"Undine."

Comic Opera—"Carmen."

Lortzing Opera—"Der Barbier von Sevilla."

WEDNESDAY, OCTOBER 10.

Beethoven Hall—Arthur van Eweyck, vocal.

Bechstein Hall—Clary von Rubadi, violin.

Philharmonie—Philharmonic "Pop."

Singakademie—Helene Gruber von Bülow and Frieda Beckerstraus.

Royal Opera—"Der Barbier von Sevilla."

West Side Opera—"Das Glöckchen des Eremiten."

Comic Opera—Hoffmann's "Erzählungen."

Lortzing Opera—"Der Freischütz."

(Continued on page 8.)

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BISPHAM

Royal Opera—"Carmen" (Caruso).
West Side Opera—"Stradella," "Schöne Galatea."
Comic Opera—"Carmen."
Lortzing Opera—"Der Troubadour."

FRIDAY, OCTOBER 12.

Beethoven Hall—Edouard Risler, piano.
Bechstein Hall—Marguerite Capponacci-Zeisler, cello.
Philharmonic—Barth, Wirth and Hausmann, chamber music.
Singakademie—Louis Duttenhofer, violin, with the Philharmonic Orchestra.
Royal Opera—"Die Walküre."
West Side Opera—"Die Fledermaus."
Comic Opera—"The Marriage of Figaro."
Lortzing Opera—"Fra Diavolo."



Good fiddling and good fishing seem to go well together. THE MUSICAL COURIER today presents a caricature of that great Belgian master of both arts, César Thomson, waiting for a bite.

ARTHUR M. ABELL.

Gracia Ricardo in Recital.

Gracia Ricardo, a soprano, will give her first song recital in Mendelssohn Hall tomorrow afternoon (Thursday). Victor Harris will accompany the singer in the following program:

Aria, Canzonetta, Nina.....	Pergolesi
Aria, Giunse al fin il momento, Figaro.....	Mozart
Les Champs	Berlioz
L'Absence	Berlioz
Auf dem wasser zu singen.....	Schubert
Gretchen am Spinnrad	Schubert
Nussbaum	Schumann
Er ist's	Schumann
Roselin	Schumann
Sterne mit dem goldnen Füsschen.....	Franz
Verlasse mich nicht	Franz
Immer leise wird mein Schlummer.....	Brahms
Schwesterlein	Brahms
Ewige Liebe	Brahms
Ruhe Meine Seele	R. Strauss
The Old, Old Story (MS. dedicated to Mine. Ricardo).....	Patrick O'Sullivan
In the Night	Van der Stucken
Sweetheart Mine	Van der Stucken

Hugo Kaun's New Songs.

Hugo Kaun, the famous composer, has lately finished seven new songs, op. 68, which have just been published by Richard Kaun, Grünweg 17, Berlin, Ohio, and by the Wm. Kaun Music Company, Milwaukee, Wis. The name of the composer is sufficient guarantee that these new songs will be a valuable contribution to lieder literature. Four of them were sung with signal success by Arthur van Eweyck at his concert in Berlin on October 10. The songs are published with German and English text, the English translations being very praiseworthy.

The Vienna Musical Society has prepared an ambitious program for this season. Among the works they will produce are Bruckner's ninth symphony and F minor Mass; Brahms' "Schicksalslied," B flat piano concerto, and "Nanie"; cantatas, and à capella choruses by Palestrina, Gabrieli, Cherubini, Bach, Mendelssohn, Brahms, Robert Fuchs, Beethoven; Handel's "Herakles," Beethoven's "Missa Solemnis," and Bach's "St. Matthew's Passion."

Success of a Schmalfeld Pupil.

Carl Heinrich Barth, a pupil of Professor and Madame Schmalfeld, of Berlin, made his first public appearance in opera at Brandenburg, on August 25, as Gast, in Kreutzer's "Nachtlager in Granada." He achieved a brilliant success, and was at once offered several operatic engagements. He, however, accepted one at Graudenz, where he is first baritone, having ample opportunity to sing all the leading roles. After his first appearance at Graudenz the director told him that he had never heard such a baritone voice, save that of the late Theodor Reichmann. Mr. Barth possesses a wonderful voice, and seems predestined for the stage, and he has received a very thorough training from the Schmalfelds. At Brandenburg, owing to Barth's success, the "Nachtlager in Granada" was twice repeated to sold out houses. Here are two of his criticisms:

The Saegersmann in Kreutzer's romantic opera will always be a thankful task for a baritone. It was given here the day before yesterday by our guest, Carl Heinrich Barth. His soft voice flows and gushes and adapts Mr. Barth in a high degree to the interpretation of Kreutzer's music. His singing was a joy to listen to, and he was interrupted by hearty applause in the middle of the song, this applause reaching a climax in the second act, which consists for the most part of the big solo aria.—Brandenburger Anzeiger, August 27, 1906.

Noble and distinguished was the performance on Monday, under the leadership of Kapellmeister Dr. Orenn—one might almost say it was perfection. Such great soloists as Mr. Barth have not been heard on our stage in former years, nor as an organic whole has the ensemble between orchestra and stage ever been better. Soprano, tenor and baritone were all of a caliber that would make them an acquisition on any stage, and the baritone voice of Mr. Barth, quite especially, is of the utmost beauty.—Graudelin Geselliger, October 4, 1906.

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MORIZ ROSENTHAL'S GREATNESS.

BY RICHARD SPECHT, IN THE VIENNA ZEIT.

Whenever I hear Moriz Rosenthal play, a name forces itself upon me in peculiar association: Friedrich Nietzsche. Nietzsche especially would have enjoyed Rosenthal's art; and this merely because his requirement, "Everything beautiful should run smoothly," has been complied with. Rosenthal's playing does not show any trace of heaviness; it is instinct with "limpidzza," and has been completely purged of materialism. Its sparkling spirituality is such that to the average critic it seems to exclude the element of sentiment altogether. But this is entirely wrong. In the case of Rosenthal the soul sentiment has in it nothing unconscious, dull or obscure, and its sublimity is very far from that somewhat obtrusive "soulful playing" which possesses a fatal smack of dressing gown and slippers, and of cheap sentimentality. Therein also Rosenthal touches Nietzsche. Rosenthal's art boasts of something fascinatingly proud; it does not insinuate itself with flattery; it conquers by iron and yet flexible energy, and, compelled to choose, it would prefer austere reserve to the usual artistic garrulosity. Anton Rubinstein felt this when, after a concert, he said with earnest approval to the young artist (whom he thought one of those who advance art and whose technique he valued higher than Tausig's and Liszt's): "You play many things more brusquely than I, but your strong individuality gives you a right to do so." To express this individuality by a formula is no easy task; for many years it was deceiving. For a long while Rosenthal was regarded as an externally dazzling "wizard of the piano"—a master of technic, whose like had never before been heard or even thought of. There is no doubt that he was partly to blame for that opinion. In his "storm and stress" period he certainly was, in the power of his phenomenal technic, a giddy and supreme power for which every task offered was too trivial. The mad joy arising from the conquest of material difficulties had come over him with demoniacal force. His accomplishments of that period caused one to gasp. They were intoxicating and deluding, but also somewhat disquieting and fear inspiring. He electrified his audiences and aroused in them a frenzy of fascination. But it was not a pure art feeling, and one too often felt that one's mind had been misused.

The more beautiful, then, is the spectacle of Rosenthal's present incomparable self-control, which masters all the impulses of the virtuoso, but also regulates them, and while his technical completeness grows constantly more amazing, instead of dominating, as formerly, it now is pressed obediently into the service of the greatest and the best on the piano.

A spectacle the more worthy of admiration, because, until recently, many of his former admirers had not grown up to the earnestness of his new art, while others had first to learn to believe in him. To confirm this belief entirely required all of his superhuman energy, which knows no weakening, which always rises again to the loftiest heights, and for which the best that can be accomplished is hardly good enough. Whoever wishes to convince himself of the new Rosenthal has only to hear him play one of the last Beethoven sonatas. His reading solves every riddle which may still slumber for many in these mystic compositions. The immeasurable possibilities of his touch, capable of rendering even a "fortissimo" softly, a "piano" hard as steel, which knows how to brighten dark harmonies; his technic, mocking every rhythmical difficulty and every difficulty of double stop or jumping; all these enable him to expound the themes in the passages and the relations of the middle voices, and to unite them in that organic whole which Beethoven had in mind when he wrote his later sonatas. The most subtle weighing of dynamics, the reverential investigation of the structure and architecture of composition, and the keenest study, ranging from analysis to synthesis, are here combined for accomplishments of the highest order.

Laying aside the individuality of Rosenthal's talent, the artist has been qualified for the results he achieves by an ear so fine as almost to cause apprehension, an ear by which he is able to discern with rapid perception every single note of the most complicated cacophony; and by a memory schooled through mathematical, historical, medical and philosophical studies as much as by musical ones, which, at times, almost reaches the incomprehensible. I, myself, was present at the decision of a wager when Rosenthal pledged himself to recognize every composition of

Chopin by any single measure shown to him, the rest of the page being covered. One may easily understand that they did not make it very easy for him. The strangest measures, very often composed of only one chord, and in one case consisting of only a single note, were submitted to him, and almost without hesitation he named the composition to which the measure belonged, and played it from memory.

It is true that he has penetrated Chopin as no other. In his rendering of Beethoven all his serious reverence, his mind and understanding are heard, but when he plays Chopin his whole heart resounds. This is not only to be explained by nationality and by the Polish element uniting the composer and his interpreter. To express his most inner self, Rosenthal could not have found music more adequate than Chopin's, with its proud depression, its melancholy splendor and its subtle spirituality, subtle also in the rich boldness of its harmony, the clearness of its melodious outlines with all their fantastic blending and wonderful harmonic order, its rare enharmonic charms, the absolute novelty of its expression, the broken colors of its dreams, in which hectic resignation and wild joy, clearest sun and palest moonlight, romantic longing and painful fever, and again the golden splendors of the calmest peace, all flood and clash together with enticing sound—all this has awakened in Rosenthal an echo which signifies his own personal, artistic life, and is expressed by interpretations which are a revelation of himself in his soul-life. It seems just as if Chopin's conquering mixture of genial logic and apparently wandering fantasy has struck a familiar chord in Rosenthal. His Chopin playing is more than a mere reproduction. It is the announcement of a new creation, almost painful in its delicacy, in its richness of passages and shading, marvelously animated in the breathing of these languid "Cantilenes," full of the productive spirit in the representation of this peculiar world of harmonies.

Almost as near to him comes Schumann. The restrained and quiet "tone poems" of this gentle dreamer could hardly be rendered more tenderly, his martial onslaughts hardly more enthusiastically than by Rosenthal. He is certainly the master of climax! When he lashes the Philistines in the "Davidshandler marsch" of the "Carneval," when in the "Symphonic Studies," he brings the last variation to a climax, or when in the doubled octaves of the finale of Chopin's E minor concerto he storms toward the end, reflection is of no avail; the listener is completely overcome, the more irresistibly so from the performer's unwavering control of delivery and dynamics. At those moments the infallible technic of Rosenthal, in spite of his exterior calm-

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ness, seems doubled. The whizzing passages of sixths and octaves rattle down like lightning with faultless purity and fiery vehemence. The modifications of the touch which give to the piano the most varying plenitude of different colorings, seem to increase in the fortissimo instead of growing monotonously hard, as we should expect or as is generally the case. The most peculiar rhythmic complications, instead of persistently hindering him, as is the case with others, serve only to increase the climax. It is one of his own peculiar gifts to overcome thus every difficulty in such a way that it is quite unnoticed. This is most splendidly shown in the immense demands made upon the artist by the Paganini variations of Brahms. After a playing of these by Rosenthal, Rubinstein, although a bitter adversary of the composer, is said to have asserted: "For the first time a composition of Brahms has pleased and impressed me!"

All these impressions would be impossible if the artist from whom they emanate had not raised himself to the height of the finest intellectual life by energetic self-education. He may leave aside the overwhelming technic which makes him so fascinating with his audience, and yet, in one of the smaller compositions of Schubert, he can offer the choicest enjoyment in his "feeling" heightened by spirituality. Naturally it is not the simple feeling of the unsophisticated primitive man, but that of a man in the present, a superman, who has gone through all stages of culture, possesses a genially sharp understanding, and tames his emotions into artistic proportions without suppressing them. The result is an art of recital of a noble greatness and eminent superiority, which has no equal at the present time, and in which all elements of modern musical culture blend together. To repeat my words: he is the pianist of the new generation. Nietzsche is playing to us.

Rosenthal is a composer. In his melodies he is noticeably a graduate of Chopin's school, talented and often astounding in his harmony. He has not published much and his few compositions that have been printed have this great disadvantage—nobody can play them but himself. That is particularly the case with his "Variations," which change a graceful theme brilliantly and captivatingly, but the difficulties of which, especially in the finale, hardly another pianist will be able to master.

On the whole, Rosenthal is one of the most interesting phenomena of modern art, if only for the reason that he does not pause in his progress or allow anything to stem it; because he possesses the rigid "tempo" of our race and also the ability to find notes for the most delicate impressions; and because he seems ever to find new possi-

bilities of musical expression. He speaks of ourselves when he sits at the piano, and speaks of himself, and interprets a composition. Not only the day belongs to him, but also the future!

Saint-Saëns' Debut Program.

With every indication of a record audience and a notable performance Walter Damrosch and the New York Symphony Orchestra will give the first of their subscription symphony concerts next Saturday evening and Sunday afternoon (November 3 and 4) at Carnegie Hall. The occasion will not only be Mr. Damrosch's initial concert of the season in New York City, but calls for the first metropolitan appearance of the French composer, Camille Saint-Saëns.

For the first number, Saint-Saëns will play his fantaisie "L'Afrique." He wrote to Mr. Damrosch from Paris a few days before sailing that he would gladly play twice, and for his second number he enclosed two charming little pieces for piano and orchestra, which will be heard in New York for the first time next Saturday evening. The full program follows:

Overture, The Springtime of Love.....Georg Schumann
Africa, Fantaisie for Piano with Orchestra.....Saint-Saëns
(First time in New York.)
Played by the Composer.
Le Rouet d'Omphale, Symphonic Poem, for Orchestra.....Saint-Saëns
Allegro Appassionato.....Saint-Saëns
Wedding Cake, Valse Caprice (first time in New York).....Saint-Saëns
Played by the Composer.
Symphony, No. 3, Eroica.....Beethoven

The Cologne Gürzenich concerts promise the following novelties: "Serenade," Reger; "Requiem," Sgambati; symphony in E minor, Moor; overture, Georg Schumann; "Kainameno," Sibelius; 'cello concerto, Dohnányi. There will also be heard Tchaikovsky's second symphony, Bach's sixth "Brandenburg" concerto, and works by Bach, Beethoven, Brahms, Wolf, Haydn, Schubert, Schumann, Strauss, etc. The Gürzenich soloists will be Madames Kirkby-Lunn Julia Kulp, Anna Kappel, Agnes Hermann, Edith Walker, Jeanette Grumbacher-de Jung, Adrienne von Kraus-Osborne, Hedwig Börner, and Henri Albers, Richard Fischer, Willy Schmidt, Putnam Griswold, Ludwig Hess, Raoul Pugno, Alfred Reisenauer, Karl Friedberg, Franz von Vecsey and Hugo Becker.

Nikisch directed some special performances at the Hamburg Opera and was feted resoundingly by the press and the public of the Hanseatic city.

KATHARINE GOODSON'S GERMAN NOTICES.

Here are some German press notices of Katharine Goodson, the young English pianist, who will make her American debut with the Boston Symphony Orchestra in January:

A delightful artistic success was attained by the pianist, Katharine Goodson, at her recital on January 17. This talented young lady, who quite lately had a great success at a Gewandhaus concert, held the interest of her listeners from the beginning to the end of her program, which, with the exception of a rhapsody by Arthur Hartmann, and a study, "Espaniol," by Sauer, consisted entirely of well known works; this is certainly saying much. Our best thanks are due to Miss Goodson for letting us hear once again the "Variations Serieuses" of Mendelssohn, played indeed faultlessly, and with highly subtle effect. The Mozart sonata in A major, which followed received an interpretation full of fine feeling, the variations especially being graced with many a charming nuance. The artist played Schumann's "Fauchingschwanck aus Wien" with verve and passion. Warmth of expression characterized her performance of Chopin's nocturne in C minor, while the two waltzes in A flat and G flat of the same composer brought into a strong light the technic—flowing and clear as crystal—of the player. Especially the performance of the last waltz was of exceedingly attractive grace and elegance. With much fire and temperament, Miss Goodson attacked the rhapsody, op. 33, of Arthur Hartmann.—Leipziger Zeitung, January 17, 1905.

The principal interest of the evening was centered in the soloist, Katharine Goodson, and her performance of the Brahms D minor concerto. In this the orchestra and piano are as one, and the highest demands are made on both. Miss Goodson set herself to her difficult task with great understanding, splendid ability and great insight. She has a technic at her command which obeys her sovereign will as if it were a matter of course, and she analyzed the work with a fine understanding of the style of Brahms in every detail, so as to work up all the various sections into one powerful and living whole. Especially imposing was the performance of the maestoso part, and over the rendering of the adagio lay a wonderful feeling of devotion. The artist was rewarded with great applause.—General Anzeiger, Düsseldorf, February 6, 1905.

Katharine Goodson, the English pianist, who two years ago had a brilliant success at the Musikalische Gesellschaft, is possessed of an exuberant temperament and her interpretations—full of warmth—have always at their service her sure technic. Rhythmic feeling, usually the weakness of the weaker sex, is with her a strength which is truly masculine. In the second movement of the Grieg concerto she also proved herself capable of expressing tender and poetic feeling; but she is, above all, in her element when she becomes a veritable piano "Walküre." The public recalled her again and again with storms of applause.—Kölnische Zeitung, February 1, 1905, Gürzenich Concert, Cologne.

The Warsaw Opera has not paid its singers any salaries since last August, and now owes them over \$50,000. The Warsaw Opera is under the control of the Government.

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PUBLIC SCHOOL MUSIC IN MAINE.

To say that the Maine festivals have exerted an influence upon the public schools of the State does not convey an idea of the extent of this influence.

In Bangor is this particularly evidenced, but much of the advancement is due to the exceptional efficiency of the music director there, Mrs. Charles Tilton. Mrs. Tilton is one of those advanced natures, specially created, it would seem, to carry on the peculiar and difficult work of public school music. Young, happy, good looking, inspiring to good cheer, well equipped as a musician, and endowed with the educational faculty. Mrs. Tilton has, it is true, the unusual privilege of having as supervisor a rare man, an ardent music lover, and an ardent lover of herself—Charles Tilton! This does not often happen. Bangor people seem to think that it always should.

The grade of music work being accomplished there may be indicated by facts. One of the Bangor high school boys, Adelbert Sprague, won a music scholarship in Harvard College last year. Another, on entering Bowdoin College, has already organ positions there and in Bath. Another, Lawrence Whitecomb, has gone to study organ and piano in the Boston Conservatory, and is playing in one of the suburbs. Vaughan Hamilton, also studying in the Boston Music School, has been invited to assist in teaching his instrument (the violin), by reason of the imparting faculty developed under Mrs. Tilton's care.

The festival music is studied by pupils of the high school, selection from it performed by them, and all the informations leading to intelligent and scholarly appreciation are aimed at as study. Memory is in a high state of cultivation. The "Inflammatus," solo and chorus, was recently sung from memory by the high school. One hundred girls recently gave Mascagni's "Intermezzo," four boys singing the violin obligato. The ninth grade pupils sang "The Heavens are Telling" and Costa's "Triumphal March" from "Nanaa," at their last exhibition. The "Lucia" sextet and scenes from "Trovatore," too, have been given by the schools.

An orchestra has now been formed of ten strings, and great interest is manifested. Rehearsals take place, of course, out of school hours. There does not seem to be an effort or sacrifice that the children are not willing to make for music. These, it must be remembered, too, are chiefly real American children, not foreigners.

All the work is based upon solid foundation, knowledge, desire for knowledge and systematic consecutive treatment in all grades. A regular outline covers all the ground, and includes knowledge of all keys and chords, scales, inter-

vals, time and rhythm, and a practical treatment of phrasing as sentence making. Enunciation is made as perfect as drill and attention can bring it, and beginning with the first and youngest children. The scanning of music forms, accent, and the free and natural singing of standard hymns are all attended to. So is the music of home and nation, of all countries. Sight reading tests every two weeks, and which go in to make scholarship rank, keep that useful knowledge up to a high mark. Much individual work is done.

Mrs. Tilton's zeal in her work may be imagined from sight of a "judgment book" in her own home, in which is written the name of every pupil in the city whose voice needs special care or attention in any way, and how best to secure desired results. Over 3,000 children are studying music under her direction. The director is herself a cultured woman, pupil of Charles R. Adams, Fannie Root, Mrs. Crowell and others, and a great student and reader. She is, of course, an enthusiastic lover of the festivals and of the movement throughout her State. A normal or music teachers' training class is now developing under her hands, and young music teachers are being fitted for better fitted for their positions.

In Portland, although the festival influence may be seen, it works against conditions, and things are by no means so happy as in the city east. Here Mrs. Andrew Merrill and Mrs. Shoemaker divide the school music direction between them, the former in Portland proper and the latter in an annexed section.

Mrs. Merrill is enthusiastic, and is desirous of good and unsparring of energy, but she is handicapped by lack of sustaining force from the supervisor. The "no time for music" still rankles in his makeup. Growth is bound to come, however. The director has 135 grade teachers carrying out her plans as well as possible. She teaches herself and instructs teachers incessantly. One building has twenty-four rooms.

One thousand Portland school children sang unaccompanied chorus work at the festival one year, keeping accurate pitch, and were highly complimented by Mr. Chapman. Bangor children, too, have taken active part in the festivals. Mrs. Merrill has a training class of fifteen teachers doing interesting work. She is herself a pupil of the Boston Normal Institute. There are about twenty-four schools in Portland.

Anna More, of Gorham, N. H., supervisor of school music in that place, was an interested festival member. She has over 200 children in charge. The high school is good. Bethel and Gorham unite in festival work. Miss

More is a student, progressive, and a believer in summer schools and festivals.

FANNIE EDGAR THOMAS.

GRACE MUNSON A FAVORITE IN WORCESTER.

Grace Munson, the young contralto, was one of the favorites at the annual festival held at Worcester, Mass., the first week in October. Her rise to fame has been rapid, and now more than ever her future will be watched with interest. The following paragraphs are cut from extended reports of the concerts at the recent festival:

Of the women, Miss Munson made the biggest hit with the audience, judging from the applause.—Boston Globe, October 4, 1906.

Miss Munson has a good voice, and sang her air about the frogs honestly, and not as some who seemed to say to the audience by way of apology, "Pity me, condemned to this air."—Boston Herald, October 4, 1906.

* * * Grace Munson, a singer gifted with a beautiful contralto voice.—New York Tribune, October 4, 1906.

Miss Munson, too, won much praise for her aria, "Thou Shalt Bring Them," which is one of the numerous passages adapted from "The Messiah"—no doubt to save the composer trouble. "Israel in Egypt" is in some measure a pastiche, but no one has used a past brush more admirably than Handel. Miss Munson is a capable oratorio contralto.—Springfield Republican, October 4, 1906.

Miss Munson is a contralto of promise, singing her part with ease and simplicity, her low tones being very resonant and her upper register lacking that forced quality of power so often to be noticed in contralto voices. The duet with Mr. Dufault was a gem, and called forth prolonged applause. The solo, "Thou Shalt Bring Them In," was sung effectively also in a quiet unobtrusive manner, yet with intensity of meaning.—Worcester Telegram, October 4, 1906.

The contralto, Grace Munson, had little to do, but she did that acceptably, singing her air, "Their Land Brought Forth Frogs," in a straightforward fashion as well as the duet with the tenor. She has a good voice and will prove a useful addition to festival artists.—Worcester Evening Gazette, October 4, 1906.

Grace Munson, contralto, made excellent impressions. Miss Munson is a singer of rare ability, one of the few thoroughly acceptable altos one is privileged to hear.—Worcester Evening Post, October 4, 1906.

Ralph Kellert to Play in New York.

Ralph Kellert, the young and greatly gifted violinist, who has been studying in Brussels, will return to his native country a full fledged artist. Young Kellert and his brothers, Mitchell, pianist, and Charles, cellist, were sent abroad four years ago. All three boys are remarkably talented, especially Ralph, whom several European critics have pronounced a genius of the first magnitude.

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THE INSTITUTE ORCHESTRA reorganized October 15th, and will hold its first rehearsal Monday evening, October 22d, at 8 o'clock. A few new members—earnest students who want to prepare for professional work—are desired. The Institute has been fortunate in securing Mr. Gunther Kiesewetter as Director, not only of the Orchestra, but of the Choral Club, which will meet Wednesday afternoons at 4. Classes in Harmony, Composition, Literature, Languages and Painting are forming, though private lessons have been going on since October 1st.

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HOTEL CECIL,
LONDON, OCTOBER 17, 1906.

The Russian pianist, Josef Lhévinne, who was heard a few seasons ago at St. James' Hall, gave an orchestral concert on Wednesday afternoon at the Queen's Hall. The program was as follows:

Overture, <i>Genoveva</i>	Schumann
Concerto in E flat.....	Beethoven
Toccata	Schumann
Gavotte	Gluck-Brähms
Nocturne, op. 9 (for left hand alone).....	Scriabine
Polonaise, in F sharp minor.....	Chopin
Concerto, in E flat.....	Rubinstein

Conductor, Sir Charles Stanford.

M. Lhévinne is a pianist of much excellence, but in the Beethoven concerto it seemed to me that as an interpreter he has limitations which are perhaps the defects of his qualities. He has a beautifully neat and finished technic; he is a master of tonal gradation; all his work is characterized by an admirable clarity of thought and execution; but these very qualities, so admirable in themselves, were too conspicuously in evidence in his performance of the greatest of all piano concertos, which was played with an exaggerated restraint—one might almost say with a timidity—that made the music sound old fashioned and deprived it of vital interest. On the other hand, the little known Rubinstein concerto was wonderfully given, with a bravura, fire, virtuosity and sympathy which almost persuaded one that the work itself was of genuine musical value. It is true that, like the other concerto on the program, it is in E flat and the composer's fifth work in that form—but there the resemblance ends.

In his solos M. Lhévinne gave further proof of his great executive powers and also of his musical eclecticism. The Schumann toccata was taken at terrific speed, yet the performance was crystal clear, not a note missed, not an uneven bar. Brahms' beautiful arrangement of the Gluck gavotte suggested the subtly elusive charm of Watteau, in its tender melancholy and eighteenth century elegance, and Scriabine's nocturne was sung with liquid beauty of tone. Finally the wonderful Chopin polonaise was played with splendid rhythmical swing and genuine poetic insight.

Sarasate gave the first of a series of three recitals at Bechstein Hall on Saturday afternoon, assisted by the Spanish pianist, Carlos Sobrino. At the beginning of the concert the great Spanish violinist's tone seemed somewhat thin and acid, but later the silvery beauty so familiar to at least two generations of concertgoers was as apparent as ever. Violinists come and go, but Sarasate, in spite of his sixty odd years, has discovered the secret of perennial youth. In two Spanish dances—the well known "Habanera" and a new "Jota de Pablo"—the most

amazing technical feats were accomplished with the easy insouciance which has always been characteristic of the great violinist's style, and the piquant Spanish rhythms and accents were insisted upon with inimitable grace and distinction.

The hall was crowded and there was tremendous enthusiasm at the end, and much clamor for encores. The program also included Schumann's A minor sonata, in which



MARIO SAMMARCO APPEARING SUCCESSFULLY WITH MELBA
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Sarasate's limitations as an interpretative artist were painfully evident, and the "Concertstück" written for him by Saint-Saëns.

Another Spanish artist, more than half a century younger than his famous compatriot, made his debut on Sunday afternoon at the Albert Hall Orchestra concert, conducted by Dr. Cowen. His name is Pepito Arriola. He will be ten years old next December, and if one may judge from his performance of Beethoven's C minor con-

certo, all the secrets of piano technic are already in his possession. If that were all, however, the fact would hardly be worth recording in this age of musical prodigies. But this little child has much greater claim to attention than mere skill of finger. It seems absurd to say that I have never heard the work played with finer appreciation of its Mozartean grace, and yet, in saying so, I am only echoing the opinion of the many critical experts present. The boy plays on a grand with narrow keys, specially made for him by Messrs. Blüther—his little fingers cannot stretch an octave on an ordinary finger-board—and the tone is therefore small in volume. His touch is wonderfully beautiful, his phrasing wholly delightful for its purity and naive charm, his technical skill flawless, his temperamental gifts already remarkable. Of course, I am only speaking of his performance of this early Beethoven work. In music requiring some experience of life for its interpretation, doubtless reservations would have to be made. I heard Josef Hofmann and Mark Hambourg when they were infant prodigies, and I heard their long line of successors, but Arriola is the most inexplicable phenomenon of them all.

At Covent Garden the performances have been mostly of uniform excellence. On Tuesday of last week "La Bohème," with Melba and Zenatello, drew a crowded house. Zenatello sang the part of Rodolfo for the first time here, and at times reminded one of Caruso. A débuteante, Signora Caravaglia, was a vivacious Musetta, but her voice is poor in quality and her singing marred by a persistent vibrato. Mmes. Parvis, Bereuzone and Poggi did good work in minor parts.

On Saturday, "La Tosca," with Giachetti, Zenatello and Sammarco, was given. An apology was made for Madame Giachetti, who was indisposed, upon the rising of the curtain. She was obviously not in good voice, but her acting was as powerful as ever. Zenatello also sang and acted splendidly. Sammarco's Scarpia was terrible in its sinister suggestion of lust and cruelty, and vocally he was superb.

"Faust," with Melba and Zenatello, was given for the first time this season on Monday. Melba sang as well as she has ever done, and dramatically she has made immense progress. Her acting in the church scene and in the scene of Valentine's death was really impressive, and quite free from the conventionality of former years. Zenatello was the best Faust seen at Covent Garden since Jean de Reszké; Signor Walter's Mephistopheles had its dramatic good points, and Scandiani was a somewhat tame Valentine. Percy Pitt conducted with great skill; so smooth, indeed, was the general performance that no one would have had reason to suspect that it was virtually the young English musician's maiden effort in this direction. It is true he conducted one performance of a small one act opera last season, but that hardly counts.

Tonight "Aida" will be given, with Madame Scalar—who is an American with an excellent record in Holland—as Aida, Mme. de Cisneros as Amneris, and a new tenor, Signor Franceschini, as Radamés. "La Bohème" will be repeated on Friday, and on Saturday Suzanne Adams sings Gilda in "Rigoletto."

Next week Cilea's "Adriana Lecouvreur" will be revived, and Giordano's "Fedora" will be produced for the first time in this country. Mugnone's "Vita Bretona," the subject of which is taken from Pierre Loti's "Pêcheur d'Islande," is also down for production during the season.

At the Promenade concerts there is not much new to chronicle. An overture, "In Memoriam," by George Hallford, conductor of the Birmingham Orchestral concerts, was produced last week. The composer has been entirely

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uninfluenced by modern music, and he writes as if Tschaikowsky, Strauss, and the rest of them were non-existent. The overture is a not unpleasing example of "Kapellmeister music," and that is the best can be said for it.

It is announced that Mark Hambourg is engaged to be married, but at present the lady's name is "wropt in mystery."

On Friday, Heinrich Fiedler, a young violinist of talent, made his debut with the Bach "Chaconne." From a violinist's point of view it was a fine performance. Mr. Fiedler's tone is beautiful and sympathetic; he plays invariably in tune, and he has good taste. But something more is required for a satisfactory rendering of the "Chaconne" than these somewhat negative qualities. Mr. Fiedler scaled no heights and plumbed no depths, and the result was a mere photograph in monochrome of music which should glow with many colored hues. At the same concert Adela Verne played the solo in Beethoven's "Emperor" concerto. Her technic was frequently faulty, and the sentiment of the adagio seemed unreal and self-conscious.

Another symphonic poem, by Sibelius, called "Finlandia," was produced on Saturday evening. The work is neither so long nor so important as the "En Saga," but every bar is stamped with the originality of the composer. Sibelius seems to have been to some extent influenced by Tschaikowsky in his manner of building up big emotional climaxes, but the music is intensely personal and never reminiscent. In the same concert a masterly performance of Max Bruch's violin concerto, by Henri Verbrugghen, deserves special mention.

On Monday Arensky's "Variations for Strings on a Theme by Tschaikowsky" were given. Arensky writes gracefully for the string "quartet," but the variations can hardly be considered other than a Tschaikowsky pastiche. However, Arensky is a minor musical poet of distinction and his work is pleasanter to listen to than sham musical heroics.

The two huge trumpets, resembling ventilating shafts on an ocean steamer, which have been in use during the past week on the Queen's Hall Orchestra, have been looked upon by many as part of an improved system of ventilation. The supposed ventilators, called the Auxetophone, are, however parts of a new invention by the Hon. Charles A. Parsons, respecting which he supplies the fol-

lowing explanation: "The Auxetophone is a pneumatic device for increasing the volume and richness of tone of stringed instruments, and is worked by air supplied by a blower in the basement of the building. It consists of a small comblike valve made of aluminum, which is connected to the front wood of the instrument near the 'bridge,' and vibrates in response to the natural tones produced by the player. This valve controls the exit of the air from a small box fed from the blower into a large spiral shaped trumpet, which emits sound waves identical in quality and intonation, but richer in tone and larger in volume, than those produced by the instrument itself unaided by the Auxetophone."

At the Queen's Hall the Auxetophone has so far been applied to one double bass only, but it is claimed that it is also applicable to other stringed instruments.

In less than a fortnight the Promenade Concerts will have come to an end, but the last programs are no less interesting than their predecessors. The finale, from Borodine's opera-ballet, "Mlada," orchestrated by Rimsky-Korsakoff, will be given on Thursday, and on Friday the instrumental movement of Beethoven's choral symphony and the little known sextet (op. 81) will be played. On Saturday Busoni's "Lustspiel" overture will be played.

The soloists at the last concert—the proceeds of which will be devoted to the Queen's Hall Orchestra Pension Fund—will be Ffrangcon Davies and Mrs. Henry Wood, neither of whom has sung this season. The program will also include Sibelius' symphonic poem, "Karelia."

The most interesting concert of the week is the sonata recital, to be given on Friday afternoon, at Bechstein Hall, by Lady Hallé and Leonard Borwick.

On Saturday afternoon the piano recital of Mark Hambourg, at Queen's Hall, clashes with that of Busoni, at Bechstein Hall. Both have very interesting programs, and Mr. Hambourg will play Percy Pitt's "Fantasia Appassionata," which won the second prize at the competition organized by Mr. Hambourg in the spring.

Besides Sir A. C. Mackenzie, who has consented to take the chair, Sir Frederick Bridge, Sir Edward Elgar, Sir August Manns, Dr. Cowen, Dr. Cummings, Signor Tosti, Signor Visetti, Signor Randegger, Ben Davies and Charles Santley are among those who have joined the

committee which is organizing the banquet to be given to Joseph Bennett, on the occasion of his retirement from the active duties of principal musical critic on the Daily Telegraph. At this dinner, which takes place at the Trocadero Restaurant, on the evening of Tuesday, November 6, ladies will be present. They will be excluded, however, from the other dinner, which is being given to Mr. Bennett by his colleagues on the press, at which J. A. Fuller-Maitland will be in the chair.

Mr. Bennett, who is now nearly seventy-five years of age, was a musical critic of standing before most of us were born. He is identified with the Daily Telegraph, but he began his career by writing for papers like the Sunday Times, Pall Mall Gazette and Graphic, in the days when there were not so many musical journalists as there are now. Mr. Bennett, too, was the librettist of the "Golden Legend."

OTHER LONDON NOTES.

When Theodore Spiering appeared at Aeolian Hall last Thursday evening at his first violin recital in London, the warmth of his reception from the audience must have been very gratifying to a stranger. Of course, his work in America is well known, and also the fact of his having just given a recital in Berlin which received the highest encomiums from the public and press, but English people do not always show cordiality to visitors, so it was particularly noticeable at this concert, and at once put artist and audience in sympathy. This sympathy, it is a pleasure to say, was increased with every number of the program, so that encores could have been taken several times in response to the demands for repetition, but it was not until the end of the program that Mr. Spiering gave an encore, when he played a barcarolle by Ondricek. Afterward, in the artist's room, there were congratulations and unstinted compliments from many of the leading musicians of London. The violin that Mr. Spiering played came in also for a share of admiration from those who know about violins, and was said to be a "perfect instrument." On Monday afternoon, October 22, the second recital will be given at Aeolian Hall, when the program will include a sonata in D major, by Nardini; phantasie, Schumann; sonata in D minor for violin alone, Max Reger; "Erl King," for violin alone, Schubert-Ernst; barcarolle, Ondricek; "Zephyr," Hubay, and two Hungarian dances, by Brahms-Joachim.

At last Thursday's recital there was an interesting group

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of three pieces, a toccata, by Tor Aulin; a melody, by Walter Spry, and a Hungarian rhapsody, by Arthur Hartmann. Gladly would the audience have heard all these numbers repeated, the rhapsody particularly. The program opened with a sonata in G minor, by Tartini; then a concerto, by Spohr; the great "Chaconne," for violin alone, by Bach, the three new numbers and the "Fantasia Appassionata," by Vieuxtemps. Mr. Spiering is remaining in London until after his next concert, but leaves Monday night, as he is to be the soloist at a Berlin concert later in the week.

The reappearance of Clara Butt and Kennerley Rutherford, at the Albert Hall last Saturday afternoon, was the occasion of great applause, quantities of flowers and great demonstrations of friendship for the singer, who was presented with the conventional laurel wreath. Mr. Rutherford was said to have a cold, which, however, seemed to grow better as the afternoon advanced. Many of the composers of the songs on the program were present and came to make their bows to the audience. It was one of the occasions when it mattered little what was sung, the audience applauding indiscriminately. Miss Evans, soprano, and Joseph Hollman, cellist, contributed some numbers to the program.

Julien Henry, who sang at one of the Promenade Concerts last week, is a pupil of Frank Broadbent, and has already made his mark in the musical world. His singing of Schubert's "Wanderer" last spring made a deep impression upon all who heard him, and showed at once the splendid training he has had. His voice is of fine quality and he knows how to use it, thanks to his teacher.

Among the new gramophone records exhibited the other day at the Savoy Hotel, before a number of invited guests, the violin playing of Mischa Elman was greatly enjoyed.

The Society of British Composers has just issued its first Year Book. The society now numbers 165 members and has the support of many of the well known musicians.

Folk songs and morris dances are to be illustrated by the Esperance Working Girls' Club at the small Queen's Hall on November 15.

At his vocal recital tomorrow afternoon, Vernon d'Arnelle will be assisted by Marjorie Hayward, violinist.

The first production of Liza Lehmann's new opera, "The Vicar of Wakefield," is set down for early in December. David Bispham, who will fill the role of the Vicar, has the rights for England and America. Isabel

Jay is to appear as Olivia, and the production will be under the management of Frank Curzon.

Prodigies seem to be in abundance this autumn, for the nine year old pianist, Pepito Ariola, came, played and conquered last Saturday evening, and now, on Saturday afternoon of this week, three brothers, Cherniavsky, respectively eleven, twelve and fourteen, will play 'cello, piano and violin at a recital.

Among the soloists engaged for the season of German opera next January, is Frederic Austin, who made so fine a success in Germany recently with the Yorkshire Choir.

The last concert of the Promenade season will be for the benefit of the Endowment Fund in aid of members of the orchestra.

Muriel Foster's last appearance in public will be at the concert of Miss Eadie, at Bechstein Hall, on the afternoon of the 29th.

The Brazilian, Greek and Persian Ministers have promised to attend the recital of Serge Barincourt, the young Brazilian violinist, which is announced for next week.

Of much interest to American composers is the announcement of Miss Grainger-Kerr and Katherine Ruth Heyman. On November 23 they will give a program at Broadwood Hall, that will consist entirely of works by modern American composers, and the names of MacDowell, Nevin, Hawley, Heyman, Farwell, Margaret Lang, Mrs. Beach, and others appear on the preliminary circular. They have already received large numbers of songs and piano pieces from American publishers from which to select their program, and intend in the future to continue the work of introducing the works of American composers to the British public. Miss Grainger-Kerr is a well known London singer, and Miss Heyman has appeared in America as well as in England and on the Continent.

At her concert in Steinway Hall the other evening, Isabel Tait was assisted by Arthur Broadley and Mr. Peterkin. The accompaniments were played by Arthur Cowen and Miss Bishop.

Four orchestral concerts are announced by Thomas Beecham during November, December and January, at Bechstein Hall. The programs will be chiefly devoted to works by composers of the eighteenth and early nineteenth centuries, among those mentioned being Cimarosa, Paisiello, Pergolesi, Sarti, Salieri, Paer, Nicole-Isouard, Dalayrac,

Mehul, Boieldieu, Cherubini, Dittersdorf, Boccherini, Mozart and Haydn. Some works by modern composers, Dvorak, Enna, Sibelius, Jarnefelt and Vincent d'Indy, will also be produced.

In Norwich, 117 years ago, there was founded an amateur society called "The Hall," which has developed into the Philharmonic. Every official connected with it, from the conductor down, is honorary, and also pays a subscription. The concerts are so popular that St. Andrew's Hall is filled at every concert. Mischa Elman and Julian Clifford are engaged as instrumentalists for the present season, and "The Dream of Gerontius" and "Hiawatha's Wedding Feast" will be sung, with Gervase Elwes, Mr. Higley and Miss Lakin as soloists. Lectures on the subject matter of the programs are delivered by Dr. Frank Bates, the conductor, some time before the concerts.

Alexander Blaess, at one time a member of the Boston Symphony Orchestra, is announced for a 'cello recital on October 29.

A. T. KING.

Hasselbrinck Engaged by Institute of Musical Art.

A recent issue of the Boston Transcript contains a letter from M. d'Indy. He writes: "What is to prevent Americans from having orchestras, singers and pianists of their own nationality, educated in the United States by means of solid musical instruction given in schools and universities?"

M. d'Indy visited the Institute of Musical Art during his stay in America, and found there, he says, an institution whose very purpose it is to bring about the conditions of which he writes.

The violin department of the Institute has received a valuable addition by the engagement of Carlos Hasselbrinck, who is well known and well remembered by all patrons of opera as the concertmaster of the Metropolitan Opera House, under Leopold Damrosch, Anton Seidl and Walter Damrosch.

Mr. Hasselbrinck is a representative of the French and Belgian schools of violin playing, and will supplement effectively the high order of training which is given to the violin students of the Institute under Mr. Kneisel's supervision.

The Bremen Opera opened in September, and already there has been performed "Fidelio," "Tristan and Isolde," "Lohengrin" (twice), "Tannhäuser," "Traviata," "Trovatore," "Barber of Seville," "Daughter of the Regiment," "Martha," "Faust," "Carmen" and "Kain."

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MORE MAINE TRIBUTES TO RIDER-KELSEY.

By her appearances at the Maine Festival during the first and second weeks in October, Corinne Rider-Kelsey added to her laurels. Last week THE MUSICAL COURIER published criticisms from the papers of Bangor and Lewiston. Today extracts from the press of Portland are appended:

*** Then came the long recitative by Madame Kelsey and Mr. Miles, in which these fine oratorio singers were notably impressive. Madame Kelsey's soprano was delightful to hear, so pure in quality, so strong, with a sweep of vocal pinions that carried into the altitudes of song without effort and without hint of faltering. In the climax of this recitative, "Shall the Dead Arise?" her voice rang out in the high notes pure and true, with penetrating power. *** Madame Kelsey gave a memorable rendition of "Hear Ye, Israel," in which her splendid voice rose and fell with assured power and ease in vibrant tones that filled one with delight. —Portland Daily Eastern Argus, October 11, 1906.

The "Ave Maria," by Chapman, was sung by Madame Schumann-Heink and Madame Rider-Kelsey, with the ladies' chorus. Madame Kelsey proved able to sing with such a great artist as the German, and her sweet voice, strong, pure and clear cut, has never been heard to better advantage. Even with the powerful chorus back of her, the beautiful tones rose higher and higher and were heard above the volume of sound produced by the hundreds of women behind. —Portland Daily Advertiser, October 10, 1906.

Mr. Chapman's compositions, of which four were placed upon the program, were received with appreciation. The most ambitious writing was the "Ave Maria," for which Madame Schumann-Heink and Madame Kelsey volunteered their services in the solos, and the work received a really noteworthy rendering, the chorus singing in sympathy and with splendid volume and beauty of tone.

Mrs. Kelsey, who was heard for the first time in the festival, sang exquisitely. Her always lovely voice has developed magnificently, and it is interesting to note that the great singer, Schumann-Heink, is in raptures over her tone quality, predicting for her a glorious future. "Yours is the most beautiful voice I have heard for years, my dear," said the great singer to Madame Kelsey in the anteroom at the rehearsal Tuesday morning. —Portland Evening Express, October 10, 1906.

In the part of the widow, we had Corinne Rider-Kelsey, a festival singer who proved her worth a year ago. Portland had the pleasure of hearing her again last winter in the Christmas oratorio and she was very welcome this year. Her clear, high soprano is well suited to oratorio work. It rings clear as a bell in the high notes and though it does not seem to be a voice of unusual strength its carrying power is great. —Portland Daily Press, October 11, 1906.

Corinne Rider-Kelsey, the widow in "The Elijah," sang the parts incumbent upon her with her usually characteristic color. Madame Kelsey's voice was not over powerful, but it had a carrying force that filled the large hall with an even, smooth tone full of expression, her very soul seeming to blend itself with the feeling of the music. The ovation repeatedly given her for her splendid work could not but have pleased the already great but still improving singer. —Portland Daily Advertiser, October 11, 1906.

Mrs. Kelsey satisfied the highest emotional and vocal requirements of the oratorio in her exquisite rendering of the few soprano arias. Would that the oratorio abounded in twice as many that we might have sat on and listened for an hour more to such appealing music! As naturally and as sweetly as a bird this young vocalist lifts her voice and the melody comes forth, creating in the listener only a desire to listen longer and intruding no thought of artistry or technical mastery.

The "Hear Ye, O Israel," of course, gave her the special opportunity, although she was altogether satisfying in the recitative with Mr. Miles, "What Have I To Do With Thee, O Man of God?"

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and the trio for women, "Lift Thine Eyes," which was one of the best efforts of the evening. It is pleasant to learn that Mrs. Kelsey will probably return another season, and that an opportunity will be given to hear her in another line in an afternoon recital, when she will be the soloist. —Portland Evening Express, October 11, 1906.

LEONCAVALLO AND TITO RICORDI.

Rudolph Aronson is just in receipt of a communication from Leoncavallo in which the Maestro takes exception to a letter published in the New York papers on October 12, and signed by Tito Ricordi.

Among other things the Maestro emphatically denies Ricordi's statement regarding performers at the Scala, Milan, that the players are simply engaged for the season, and that when the theater is closed no one who has played there can claim to be a member of La Scala Orchestra.

Maestro Leoncavallo assures us that all the members of his orchestra now on tour in this country have played at the Scala, Milan, and hence the management has the perfect right to announce that fact to the public. Furthermore, the excellence of the orchestra was duly attested by Dr. Muck, the new conductor of the Boston Symphony Orchestra, who was present at the Leoncavallo concert on Sunday evening, October 21, at Symphony Hall, Boston, and also by Philip Hale, the eminent critic of the Boston Herald, who had this to say on October 22:

"The orchestra played with color and elasticity. The strings were warm, and various solo passages for wind instruments were well phrased by the respective players. There was much greater precision and a finer sense of rhythm than we had been led to expect."

MAX DECSI ENTERS THE OPEN COURT.

CARNEGIE HALL, NEW YORK, October 26, 1906.

To The Musical Courier:

Knowing your well known liberality as to the open court in your valuable paper on any question or controversy in musical matters, I beg for the general interest to publish the following question:

Mrs. Anna Ziegler stated in an article that there are thirty-eight thousand (38,000) vibrations in the highest tone, and sixteen (16) vibrations in the deepest audible tone in one second. Are those above figures based on her own observations?

Respectfully yours,

MAX DECSI.

Louise Ormsby's Worcester Success.

Louise Ormsby, the busy and popular soprano, made one of the distinct successes of the recent Worcester Festival, as the following press notices concerning that event will amply prove:

Miss Ormsby is by nature a lyric, not a dramatic soprano. Her voice is sympathetic and of more than ordinary beauty. She has been carefully and admirably taught and her singing in the final "Requiem" was of exquisite and haunting beauty—singing that will live long in the memory, as it enchanted at the time.—Philip Hale, in the Boston Herald.

In the "Requiem" the choral part had a merely perfunctory performance, and the chief interest lay in the singing of the solo quartet, composed of Louise Ormsby, Isabelle Bouton, Daniel Beddoe and Frederick Martin, all except the latter singer local to New York. In a large measure these singers brought the eloquent message of Verdi home to the audience, the most admirable features of their performance being the artistically intelligent, well poised singing of Miss Ormsby, who knows what style means.—H. E. Krehbiel, New York Tribune.

The "Israhel" had been done twice before and the "Requiem" half a dozen times. In the last named a special merit must be imputed to the well poised singing of Louise Ormsby.—Evening Sun, New York.

Louise Ormsby made her first appearance before a Worcester audience, and won favorable comment by her sympathetic singing and her sweet voice. Her work during the entire evening showed a thorough command of vocal technic, and unlimited supply of nervous vigor, with abundance of whatever else goes to make up an artist. She is without doubt the best interpreter of dramatic religious music heard here in many a year. Her solo in the "Liber Me" was a magnificent performance.—Worcester Telegram.

Louise Ormsby put her soul into her voice, and the result was a piece of singing whose sincerity no one could doubt. The soprano part of the "Requiem" is a task that requires the highest order of vocalism, and interpretative powers of the most versatile kind. Miss Ormsby's resources contain all the emotional registers, and she lavished them liberally on the duet with contralto, "Agnus Dei," and the final solo, "Liber me." Particularly the latter was as finished and moving a performance as could possibly be imagined, and calls for the highest praise.—Leonard Liebling, in THE MUSICAL COURIER.

Miss Ormsby is a soprano of delicate tone perception and lyric execution, a soloist of pleasing and faithful merit, an artist of able musical insight. Within her well recognized and important sphere she is among the leaders. Last night she made a most favorable appearance, sang exquisitely in the tenderer passages of the mass and deserved the applause she received in abundance.—Worcester Post.

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PARIS, OCTOBER 15, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Deima-Heide, Paris representative of THE MUSICAL COURIER.]

At yesterday's Lamoureux concert, the second of this year's series, at the Théâtre Sarah Bernhardt, there were two points of attraction—the "Pastorale" symphony of Beethoven, and the Mozart D major piano concerto, in which Willy Rehberg was the soloist. As played by the orchestra, under direction of M. Chevillard, this sixth symphony of the Bonn master has always been a favorite composition, and yesterday's attendance was large, as usual on such occasions. The performance, needless to add, was most finished and fully appreciated by an audience ever ready to listen to music suggestive and descriptive of scene and movement in outdoor life, as is this "Symphonie Pastorale." In Mr. Rehberg was discovered a Mozart "liberty taking" pianist, according to French estimate, whose ideas of interpretation, at least rhythmically considered, were moody, irregular and time-robbing, otherwise expressed by the term "tempo rubato." The pianist must have imagined, remarked a Frenchman, that he was playing Chopin instead of Mozart; altogether, the performance

excelled in musical expression rather than in technical finesse. The remainder of the program included the "Prélude à l'après-midi d'un faune" of Debussy; the symphonic poem, "Les Préludes," by Liszt, and the Weber "Oberon" overture.

During the autumn exhibition of paintings now open at the Salon, the musical afternoons present attractive programs, of which the last was dedicated to chamber and vocal music, by César Franck, including a string quartet (executed by the Quatuor Parent); nocturne and "La Procession" (sung by Madame Mellet-Joubert); ending with a quintet for piano and strings (performed by Mlle. Dron and the Parent Club).

The famous orchestral concerts known in the Latin Quarter under the name of "Concerts Rouge," have been resumed with an entirely new orchestra this season, the old members having formed a new enterprise under their 'cello playing leader, M. Touche, and established themselves in a hall on the right bank of the Seine, near the main boulevards, where they will continue to "draw" their bows as well as "business," under the new name of "Concerts Touche." The orchestra consists of first prize winners of the Conservatoire, fourteen in number, composed principally

pally of stringed instruments, with a piano and sufficient woodwind to lend variety and real orchestral coloring and effects. Both organizations are healthy and vigorous bodies of talented soloists rather than delicately finished "ensemblists," whose performances, however, are refreshingly interesting—as well as interestingly refreshing—to those who care to cater to the desire or the needs of the "inner man."

At the last benefit performance for the "Trente Ans de Théâtre" at the Trocadéro, when Verdi's opera "Rigoletto" was given, Alice Verlet, as Gilda, again carried off the honors by her beautiful singing of the great aria in the first act, which was redemande or "bisséed"; her duet with the baritone, Rigoletto, as also the quartet, had to be repeated to satisfy the vast audience. Following the opera, the company of the Comédie Française gave a sprightly performance of Molière's "Le Malade Imaginaire," in which M. Coquelin, cadet, and his associates provoked an uproar of merriment.

In consequence of Mlle. Verlet's fine performances, this well liked artist of the Paris Opéra has been invited to sing tonight at the banquet of the Lord Mayor of London, now visiting Paris.

One of the programs of this winter's "Soirées d'Art" will be devoted to sonatas for violin and piano, played by Johannes Wolff and Camille Chevillard.

The celebrated tenor Caruso will sing in Paris Octo ber 25, at a large charity concert. His fee for one or more appearances at the Opéra here was pitched so high, that the management had to abandon all idea of engaging him for the present.

In the Boulevard des Italiens there is a little place known as the Théâtre Moderne, at which some big concerts are to be given on Wednesday and Saturday afternoons at 4, beginning on the 24th instant. The scheme will include the performance of Beethoven's chamber music, complete; music for piano and strings by Schumann, Mozart, Schubert, Mendelssohn; also the most interesting compositions of modern writers, such as Boëllmann, Borodine, Brahms, Debussy, Fauré, Franck, Grieg, Lalo, Saint-Saëns, Siaïma and others.

Among the participating artists are the singers Madames Kutscherra, Lormont, Magda Le Goff, Gaëtan Vieq and de Buck; Quintet de Paris; Quatuor Géloso; Quatuor Tracol; Trio Chaigneau; Trio G. Wagner, etc.; the pianists, Madame Monteux-Barrière, David Blitz, V. Staub,

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M. Lattès, Clavecin, Mlle. Delcourt; accompanist, G. Wagner. The first program will be dedicated to Wagner (by Madame Kutscherra and V. Staub); the second to Beethoven (Madame Le Goff and the Paris Quintet); third to Schumann and Schubert; the fourth to music of the eighteenth century (with ancient instruments), etc.

The Parisian pianist, Edouard Risler, who has twice performed all of the Beethoven sonatas (thirty-two in number) in this city, will be heard for the first time in London at Aeolian Hall, in recitals of the same programs, November 15, evening; 19, afternoon; 22, afternoon; 26, evening; 29, afternoon; December 3, evening; 6, afternoon; 11, evening.

After his return from London, M. Risler will be heard in three recitals at the Salle Erard, Paris, January 5, 10, and 15, next.

At the Salle Favart (by which is meant the Opéra-Comique), a matinée performance has been organized for the benefit of the Armand Silvestre monument fund on October 30. The program planned is very attractive with Mlle. Bartet in an act of "Grisélidis"; one act from Massenet's opera "Grisélidis"; "Sapho," of Armand Silvestre, by members of the Comédie Française; an act from Saint-Saëns' "Henry VIII," by artists from the Opéra; Cleo de Mérode in a mythological ballet, etc. Emma Calvé has also promised her assistance.

The stage name of a very pretty young woman, who had appeared at several minor theaters in Paris, was Germaine Primevère. One day last week the unhappy girl committed suicide at her lodging in the rue de Clichy, having explained her reasons in a letter to the commissary of police, saying: "Men are cowards and women hypocrites. I am friendless and a disgrace to my family, so I make away with myself."

In an automobile accident, the vaudeville actress and beauty, Laine de Poug, was badly hurt and it was found necessary to convey her to a hospital. Her injuries, sufficiently serious, but not dangerous, are confined to the lower limb's. Another accident, more serious, was that of young girl, thirteen years of age, run over by an automobile near the Paris offices of THE MUSICAL COURIER. The child died on arriving at the hospital.

Cécile Thévenet, after several years' absence from the boards of the Paris Opéra-Comique, made her reappear-

ance at that theater last evening in the rôle of "Carmen," and scored an instantaneous success.

At the Opéra it is expected that Massenet's new opera "Ariane" will be ready for presentation by the end of October. "Thamara," opera by Bourgault-Ducoudray, is to be revived about the end of November.

Caroline Montefiore, the noted New York singer and teacher, has been spending several weeks in Paris, enjoying frequent visits to the great art collections, the Opéra and Opéra-Comique. Miss Montefiore is accompanied by her sisters and all are most complimentary in their ex-

passage aboard the Hamburg American liner Auguste Victoria for New York.

A comedy of one act in verse has just been published in Paris, entitled "The Serenade of Beethoven."

Queen Margherita of Italy, whose enthusiastic love and support of music is well known throughout the country, has been enjoying a quiet stay in Paris, where Her Majesty, in spite of strict "incognito" has, nevertheless, been considerably feted.

The sad news was received here during the past week of the death of the great Italian actress Adelaide Ristori. As the Marquise del Grillo, Signora Ristori had been living for many years in Rome, the esteemed friend of Queen Margherita, and a favorite of society generally. All Rome still remembers the brilliant celebration, a few years ago, of the eightieth anniversary of one of the greatest queens of tragedy.

Rita Elandi, an American dramatic soprano, who for several years past has been singing in Italy and other parts of Europe, has completely recovered from her recent illness, and will soon leave for America to visit her home in Cleveland, Ohio, and to fill concert engagements while in that country. Mlle. Elandi will sail October 27, on the St. Paul, of the American Line.

Arthur Shattuck, a clever pianist and former pupil of Leschetizky, sailed on the Amerika for New York to look after some business details in connection with a concert tour.

Germaine Schnitzer, a very talented young pianist engaged to concertize in America shortly, has just had the misfortune to lose her father, who died at his Paris home October 4, at the age of fifty-eight years.

Elyda Russell, an Australian soprano, well known in Paris and London, has been singing most successfully in Sweden, where, in conjunction with the Swedish violinist, Sven Kjellström, she has been giving a series of concerts. This month Miss Russell is concertizing in Norway and, after her closing recital at Stockholm, she will go to London for a recital at Bechstein Hall in November.

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DRESDEN.

FRANKLINSTRASSE 30, October 13, 1906.

Of Edouard Lankow's great success at the Royal Opera in the "Freischütz" you are already informed. His real debut, however, was his second appearance as Sarastro in the "Magic Flute," October 10, in which role his brilliant vocal means were brought most gloriously into evidence. The singer's deep basso is of a beautiful quality, great volume and range; it is also well placed and has that exquisite polish, breadth and repose which enter so largely into the making of an artist, giving him at the same time, musically and intellectually, a masterly command over the material. After his first entrée ("O, Isis") Mr. Lankow was enthusiastically applauded and called before the curtain three times. His aria ("Heilige Hallen") brought him five recalls, and so on. Some objections regarding his, as yet, small stage experience were made, but this has nothing to say, as "stage stiffness" will be easily overcome by further practice. During the pause after the first act, the Intendant, His Excellency Count Seebach, went to see the singer behind the scenes, to make his contract with the Opera management perfect, so now we shall have the pleasure of watching the artistic growth and development of this serious singer, who will know no standstill in art, for his aims are high, his ambition alive.

As for the Dresden personnel, Frau Abendroth was not in good form, a serious indisposition preventing her doing herself justice as "the Queen of the Night." Pamina has been better represented on former occasions, etc. Those who did best were Herr Kiess (Papageno) and Frau Nast (Papagena). Herr Hagen conducted. The house was quite full.

Some nights previous Weber's immortal "Oberon"—restaged and remounted—was produced with immense success. The "mis-en-scène" was gorgeous, adding considerably to the fairy tale mood that prevails throughout the work. The music, per se, however, is so beau-

tiful that no decorations can enhance its charm; they also were partly a little too "aufdringlich." Anyhow they have proved to be of remarkable drawing power, for the house is constantly (for "Oberon") sold out. As is well known, the libretto is rather poor. To mend matters several authors, such as Wüllner, Schlaar and others, tried to rework it, but only with small success. The Dresden Opera, therefore, ventured the experiment to give the opera in its original form, only enhancing the effect by the above decorations and some small cuts in the spoken dialogues. Those interested, to read the details, should study Dr. Ludwig Hartmann's exquisite article, "Oberon, in seiner 'Heimat Dresden,'" published in the Neueste Nachrichten, September 29. Regarding the performance the greatest praise is due the incomparable orchestra under Schuch's lead. The overture, his tempi, his artistic working out of the smallest details compel admiration. Herr von Bary sang the "Hüon" splendidly. Otherwise his presence is too massive, too big for the part. He looks like a giant in a fairy tale garden. Herr Grosch represented Oberon very successfully. Fräulein Kessler, as Rezia, was suddenly called upon to substitute Frau Wittich, who became ill. Fräulein Schäfer, as Puck, lacks the gracefulness suggestive of the role; her vocal rendition is deserving of recognition. Scheidemantel and Fräulein von Osten (Sherasim and Fatime) did prominent work; Frau Nast, as Meermädchen, likewise; she looked a picture. Count Seebach's is the merit of having added "Oberon" in this form to the repertory of the Dresden Opera.

Felix Draeseke, in the Neue Musikzeitung, of Stuttgart (October 1, No. 1), publishes a strong protest against "Die Konfusion in des Musik," an interesting article, which has been much noticed. Like Rudolf Breithaupt, in his "communiqué" to the musical journal, Die Musik (Heft 1, 1905), "Mehr Mozart," the author, Felix Draeseke, expresses his disapproval of the "decline" in the musical production of our day, at the same time asking his frères to join in a discussion pro and con the matter.

On October 7 there was a big reception in the master's (F. Draeseke's) pleasant home, preceded by a fine musicale, to which several artists contributed selections. New to all was Edouard Lankow, whose glorious voice and interpretation of songs (Schubert) and arias created just attention and delight. He was very well accompanied by Percy Sherwood, who also played some soli in his artistic fashion. Otto Urbach further presented Draeseke's "Ghasellen lieder," op. 13, for piano, some most delicious compositions, fugitive, evanescent in style.

Next evening Urbach played them among other novelties in a recital (Musenhaus), where also Lewinger's tempestual "Tarantella" and one of Lauterbach's compositions were duly enjoyed, despite the fact that they were given by but a beginner.

Aino Ackté one of these days will arrive in Berlin to study the role of "Salomé" under Strauss' own lead. The famous prima donna will impersonate the part in several European art centers, such as Berlin, Munich, Dresden, etc. We are looking forward to this event with a great deal of interest.

Nicolai von Struve has published some delightful new Lieder, revealing his well known style; they are full of "Stimmung," intense expression, even "dramatic," in character, yet concentrated in form. His purely lyrical dictions of the new edition are equally impressive.

The "Dunning System" is rapidly gaining ground in Dresden. Mrs. Dunning's representative, Mrs. Frissell, has had fine results with her efforts to introduce the method here. It will be used in a school here as soon as the German edition of Mrs. Dunning's book will be available.

A. INGMAN.

The Budapest Opera offers a prize of 3,000 kronen for "a national Hungarian opera," to be written by a Hungarian composer.

Anton Ribera, of Barcelona, has been engaged as a leader for the Lemberg Opera.

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TORONTO, October 27, 1906.

Toronto Events.

The Toronto World, of October 14, makes the following interesting announcement:

A Toronto organist has been recognized as among the world's foremost in that profession. On Saturday Arthur Ingham, who last week accepted the position of organist at Central Methodist Church, received a letter from the committee on music of the trustees of the Carnegie Library at Pittsburg, inviting him to become a competitor for the position of organist of the music hall in connection with the Carnegie Library there.

Referring to Mr. Ingham's well known ability, the World says:

In 1901 he was invited to fill the important positions of organist and choir director of the Scottish Rite Masonic Cathedral, and of the Second Presbyterian Church, St. Louis, Mo., where he concluded a fine series of fifty organ concerts, conceded to be the most artistic ever given in the Middle West. Mr. Ingham came to Toronto in 1904, and inaugurated the new organa of the Church of the Redeemer and the College Street Baptist Church. He is, unquestionably, one of the foremost concert organists in America, and was one of the concert organists at the St. Louis World's Fair.

Mrs. H. C. Osborne is in charge of a program of music to be given this afternoon in Convocation Hall, Trinity College. The popular performers will be R. S. Pigott, Lissant Beardmore, the Trinity College Glee Club, Mrs. Franklin Dawson, Miss King and Mrs. Blight.

H. M. Fletcher and the executive committee of the Schubert Choir have secured the Chicago Symphony Orchestra and the following artists for a concert at Massey Music Hall on the evening of March 12: Marie Zimmerman, soprano; Miss Fram, contralto; Mr. Towne, tenor; Arthur Beresford, bass, and Franz Wagner, cellist. The program will include compositions by Schubert, Haydn, Elgar, Gounod and Nevin.

The annual concert of the Toronto College of Music will take place under the direction of Dr. F. H. Torrington, at Massey Music Hall, on Monday evening, October 29.

The Women's Musical Club, of Toronto, will hold its first meeting of the season on Thursday morning, November 1, in the Conservatory Music Hall.

Heloise Keating, the exceptionally gifted young Canadian harpist, has returned from Europe, after an absence of two years, and is again a member of the Toronto Conservatory of Music's faculty.

A new organ at St. Paul's Presbyterian Church will be dedicated tomorrow morning. Dr. Norman Anderson presiding at the instrument.

A talented vocalist and composer, Henry J. Lantz, who has come to Toronto from Buffalo, will give a recital at St. George's Hall on Thursday evening, November 8. E. J. Mason, pianist, and Mrs. H. M. Blight, accompanist, will assist.

Scholarships offered by Nora Kathleen Jackson, a clever vocal instructor, have just been won by Ethel Bushfield and Robert Boyd.

A welcome addition to musical and social circles in Toronto this season will be Mrs. Paul Jarvis, formerly of Lebanon, Ky.

Officers of the Oratorio Society for this season are: G. W. Mason, president; H. B. Goldey, vice president; C. B. Kennedy, secretary; James Brown, assistant secre-



ELSA RUEGGER.

From a photo taken in 1895.

tary; Richard Brown, librarian; T. H. Mettherall, treasurer, and W. M. McKendry, J. M. Jackson, George Dixon and S. Waddell. "Judas Maccabaeus" is to be performed by the chorus of 300 voices, under J. M. Sherlock's direction.

A song recital will be given tonight at the Guild Hall by Rhyn Jamieson, baritone, pupil of Marie C. Strong.

The Toronto Sunday World is again devoting several columns to musical events and subjects. Mr. Jackson is the capable editor.

It is announced that Frances Morris, pianist, of the Toronto Conservatory of Music's faculty, will return from Berlin, Germany, about the end of next month. M. H.

ELSA RUEGGER IN SWEDEN, FINLAND AND HOLLAND

Elsa Ruegger, the gifted cellist, played at twelve concerts in Sweden during October, and from Sweden she went to Finland. The artist will play in that interesting country until the middle of November, when she must hasten to Holland to fill more engagements. Before going into Scandinavia, Miss Ruegger made a little tour in Switzerland, visiting eight cities and winning triumphs everywhere. Several critics pronounced her the greatest

'cellist of her sex. She played some remarkable programs, choosing always the most difficult and the most beautiful works written for the violoncello. The accompanying picture was taken at the beginning of Miss Ruegger's career, in 1895. In these eleven years this remarkably talented woman has grown to be an artist of the first rank. Travels and studies have greatly enhanced her charm and beauty. Some of her recent press notices will be published later in the season.

Robinson at Vassar College.

Walter H. Robinson, tenor, gave a recital at Vassar College, Poughkeepsie, October 24. His program was made up of numbers by Handel, Verdi, Strauss, MacDowell, Parker and Beach. All these were received with enthusiasm, and at the conclusion he was obliged to respond to several encores. Among his pupils are those studying for the speaking as well as the singing voice. The former includes the Rev. Rudolph I. Coffee, whose improvement was so marked that he has received a unanimous call from the congregation of the "Tree of Life," Pittsburg.

Franz Mikorey, the conductor of the Dessau Opera, has completed an opera called "Life, a Dream," based on Grillparzer's drama of that name.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

THE New York dailies have just discovered a composer named C. St. Saëns.

IN Philadelphia they are advertising Hallett Ferguson, "the negro Paganini." There is said to be much color in his playing.

EMPEROR WILHELM has presented the city of Venice with a statue of Wagner. It is rumored that the Italian Government will retaliate with a Mascagni statue for Berlin.

A WESTERN concern advertises: "Suitable words supplied for any kind of music." We wot of some kinds—the reader will be able to finish this sentence for himself.

It is not generally known that Caruso was honored recently with the title of "Austrian Royal Singer to the Court," because he declined to accept pay for his final appearance at the Vienna Opera. The occasion was a performance for the benefit of the musicians' and singers' pension fund.

SOUSA gave a concert at the Hippodrome on Sunday evening, and, according to verified box office statements, drew exactly \$4,500! The enormous auditorium was packed to suffocation, and several thousand persons were turned away who could not even be accommodated with standing room. This tells a tale and also points a moral.

RICHARD MANSFIELD produced Ibsen's "Peer Gynt" and the complete incidental music by Grieg, at Chicago, on Monday evening. A telegram reports the success as "enormous, and due as much to the highly picturesque and poetical music as to the forceful and poignant acting—the best he has ever done—of Richard Mansfield." The production will come to New York later in the season.

That low chuckling sound heard all last week emanated deep down from Walter Damrosch's breast when Saint-Saëns, on the high seas, marconied the news of his illness to Boston, and regretted that he could not make his American debut at the Hub on Monday evening. Saint-Saëns' première will now be in New York with the New York Symphony Orchestra, as Mr. Damrosch had originally planned. The game, as it is played nowadays, presents many curious angles and aspects to the uninitiated.

THE Philharmonic Society's concert at the Hippodrome on Sunday, November 18, will not be its only venture of the kind. Each one of the eight regular Saturday concerts of the Philharmonic at Carnegie Hall is to be followed by an appearance on the next day at the Hippodrome. Popular prices will prevail, and the same programs and soloists are to be heard as at the Carnegie Hall subscription series. THE MUSICAL COURIER has always claimed that the only way to bring good music to the masses is to bring it to them.

ALFRED HERTZ had up to now been regarded by many persons as the loudest orchestral conductor in the world. However, August Spanuth, late critic of the New York Staats-Zeitung and now one of its correspondents in Berlin, writes to that paper regarding a performance which he heard recently at the Berlin Opera: "The orchestra was so loud that the singers were forced to scream. Had I not read on the program that Edmund von Strauss would conduct, I should have held Alfred Hertz responsible for this." It seems almost impossible that any one could conduct as loudly as Hertz, but Spanuth ought to know. Hertz should not allow this blot to rest on his baton, and doubtless he will make strenuous exertions this winter to win back his sonorous supremacy. That explains the "sounding board" which has been erected back of the orchestra at the Metropolitan.

THE music critic of the New York Times, Richard Aldrich, having acquired a broader field of activity through a recent matrimonial alliance of great social advantage, has resigned his position and will be succeeded on the Times by Benjamin Orcutt, of the same paper. Mr. Aldrich was a fair and impartial critic, and always managed to keep himself free from the business and social relations which certain other critics maintain with the artists about whom they write in their papers. In all the ugly scandals which have come to light during recent years involving some of our daily newspaper critics, Mr. Aldrich has never been under suspicion. He leaves a clean record behind him, and his going from a field wherein he was one of its very few worthy and competent representatives will be regretted widely by all of New York's musicians and music lovers.

SIDELIGHTS ON SAINT-SAËNS.

STRAY PARAGRAPHS ABOUT THE COMPOSER WHO CANNOT BE INTERVIEWED.

BY ROBERT L. CARTER.

Camille Saint-Saëns, for nearly two generations the foremost figure in music in France, poet, astronomer, inveterate traveler, is paying his first visit to the United States. He has explored India, Northern Africa and Southern America, but is practically the only great living composer and pianist who has not been to this country. During his brief stay of six weeks Saint-Saëns will appear as pianist, organist and conductor of his own works. In New York he will appear in all three capacities. On November 3 the distinguished composer will play his own C minor concerto with the New York Symphony Orchestra in Carnegie Hall.

This most versatile of men, "the most erudite and inspired musician France has produced," has held a commanding position on the concert stage since 1846, when, at the age of ten, he gave a concert at the Salle Pleyel in Paris. On Monday, October 15 of this year, five days before he sailed for America, Saint-Saëns played one of his own concertos at the opening concert of the Philharmonic Orchestra under Nikisch in Berlin. According to a cable dispatch to THE MUSICAL COURIER his triumph was tremendous, his reception "moving in its intensity." It added: "Saint-Saëns is the hero of the hour and the honored guest of Berlin."

Sixty years before the public! In all the history of music there is no more wonderful public career than that of the composer of "Samson et Delila."

But Saint-Saëns, excelling in every branch of the art of music, a composer who has tried every form, from the classic to the ultra-modern; interpreter, poet and critic, perfect master of his craft, has not allowed any one side of his activity to overshadow another. In this he stands alone among the great names.

As a composer he is as active in his seventy-first year as he was in his youth. A few months ago he brought out a new sonata for 'cello and piano and played it with Hollman in London. His latest opera, "L'Ancêtre" (the feature of the last season at Monte Carlo), has been accepted in five different opera houses this winter.

Saint-Saëns has had his failures and disappointments—it took nineteen years to induce a Paris manager to stage "Samson et Delila"—but they have been comparatively few. His horizon has generally been clear, and what musician has had a wider one?

Saint-Saëns, unlike most of those whose genius has added to the glory of Paris art, is not a product of the South, but a native Parisian, of Norman descent. To his friends he is, to quote the late Louis Gallet, "the personification of simplicity, kindness, youthful, joyous capricious humor." Much of his energy has been given to helping others.

This is practically the only civilized country in the world that does not know Saint-Saëns as a pianist. Arthur Hervey writes: "As a pianist Saint-Saëns may be classed in the very first rank. His execution is prodigious and his lightness of touch quite unique."

All Saint-Saëns' biographers and critics agree that this most versatile of musicians never gave any attention to technical problems, though his execution is certainty itself. Imbert explains that his virtuosity is simply due to his "extraordinarily quick mental grasp."

We learn from Georges Servières that mannerisms at the piano and long hair are not new aids to pianistic fame. Writing of Saint-Saëns' concerts in Paris as far back as 1864, Servières says: "Accustomed as they were to the eccentricities of Liszt and of foreign virtuosos more or less long haired, Parisians did not appreciate an artist free from pose."

Saint-Saëns is unquestionably the most versatile musician of our time. The catalogue of his works presents a formidable array of nearly every form of musical expression. It includes five symphonies, four symphonic poems and six operas. He has significantly broken the tradition that no musician can excel equally as pianist and organist. As a critic he has played a large part in the history of modern music. In this age of specialism it is interesting to find that Saint-Saëns is known outside of his chosen field as poet, dramatist, mathematician, philosopher and naturalist.

Age has left no mark upon the youthful, essentially Gallic spirit that has always distinguished his work both as author and interpreter.

As a composer his work offers many contradictions. His enemies—he has few, considering the fact that he wields a fearless pen—have long contended that he was lacking in melodic invention.

Saint-Saëns in his "Harmony and Melody"—the order of the words is significant—not only does not deny this accusation, but boldly defends the right of harmony to be placed above melody.

"What the illiterate in music call, not without contempt, 'accompaniments,' or, ironically, 'science,' is the flesh and blood of music. It is in a word its substance. In a historic sense melody comes before harmony and system. But in an aesthetic sense harmony, which (together with orchestration) constitutes the modern element in music, stands first. But the appreciation of harmony requires a high degree of musical culture, and, as in most countries the majority of people have not attained that stage, it is natural that they should place more value on melody and rhythm (especially dance rhythm), which alone they are able to appreciate."

One of Saint-Saëns' masterpieces, "The Deluge," is a striking illustration of his theory. It is a vast, highly colored, suggestive picture, with scarcely a melodic idea.

Students and lovers of the organ will be interested to know that Saint-Saëns will give an organ recital in Brooklyn on December 3, either at the Plymouth Church or the Baptist Temple. The famous composer was organist for nearly twenty years at the Madeleine in Paris. Several of his biographers express surprise that he has not published more music for the instrument of which he is an acknowledged master. As a matter of fact, Saint-Saëns has composed an immense amount of music for the organ, especially for the church festivals while he was at the Madeleine. But all these compositions, which are said to include some of his most inspired work, lie buried in the library of the Madeleine. They belong to the church, according to the organist's contract, and will be published only after Saint-Saëns' death.

In this country, where the German influence in music has dominated, and, to a certain extent, colored American musical scholarship, the coming of Saint-Saëns—perhaps the greatest of living and

unquestionably the foremost of French musicians—will surely be recorded as one of the events of this generation.

FINCK ON SAINT-SAËNS.

In his brilliant Evening Post column last Saturday, Henry T. Finck had the following graceful tribute to Saint-Saëns, America's distinguished musical visitor:

America extends a cordial welcome to Camille Saint-Saëns, of whom it has been said truly that he is "the only modern master who may justly claim to have achieved success in all the great branches of music," and that he is "the first Frenchman who may be said to have successfully competed with German composers on their own ground, that is, in the domain of symphonic and chamber music." He has at the same time written some excellent operas and choral works, and the best symphonic poems after Liszt. He is great as organist, as pianist, as conductor. He reminds one of Liszt by his manysidedness, of Bach by his thoroughness, yet he has the charm, the grace, the ease, the piquancy of a Frenchman. Of all French composers, Bizet, Gounod and Berlioz alone can be mentioned in the same breath with him. He has written some good poems. As a musical essayist, Berlioz alone has equaled him. With reference to his surprising versatility, Gounod once said: "Saint-Saëns could write at will a work in the style of Rossini, of Verdi, of Schumann, or of Wagner." Liszt alone could equal him in the ease with which he played on the piano, at sight, manuscript orchestral scores. It was Liszt who paid him the grandest compliment, when he said that in composing a new piece he always said to himself: "How will Saint-Saëns like this?" The New York debut of this great Frenchman will be on November 3, at Carnegie Hall.

EDITORIAL OVERTONES.

Saint-Saëns was seen at the Hotel Gotham by a MUSICAL COURIER representative. To a request for an interview the maître sent his greetings to the readers of this paper, and replied that he would do his talking at the piano next Saturday evening in Carnegie Hall. Judging by recent reports from abroad, his say will be eloquent.

There are said to be 10,700 pieces of wood, cloth and felt, and 1,180 feet of wire in a concert grand piano. No wonder some pianists play so carefully.

Mlle. Olga Samaroff, the pianist with the steel wrist and the velvet fingers, will play in Trenton, N. J., this week, and then go to Boston for her recital there on November 5. One of her big numbers in the Hub will be Liszt's "Dante" sonata, a composition which figures all too rarely on our concert programs.

Augusta Cottlow, another of the younger Walküres of the piano, is doing an unconventional and peculiarly graceful thing by playing poor MacDowell's "Tragica" sonata at her concert in Mendelssohn Hall on Thursday evening, November 1.

"Victor von Woikowsky-Biedau has finished a new opera called 'Das Nothemd,'" says a European news note. The title might be freely translated into English as "The Shirt in Need." It is to be hoped that the critics will not take the starch out of it at the première.

In a Herald interview Rosenthal says that he

considers Beethoven the greatest composer, then comes Chopin, next Schumann, followed by Wagner, Weber, Mozart and Bach! This order will create some surprise, but Rosenthal defends it with some of his sharp logic. The full Herald interview is reproduced on another page of THE MUSICAL COURIER.

A Berlin scientist claims that "pianists live longer than any other class of persons." It isn't really longer; it only seems longer.

"I think I should have no other want if I could always be filled with music," said George Eliot. Too bad George didn't possess a pianola.

The latest from Berlin: "Wenn schon Richard, dann Wagner; wenn schon Strauss, dann Johann."

The London World calls Godowsky a "magician with his fingers," but hesitates to make unreserved acknowledgment of his musicianship. The London World need have no fear. It may boldly call him a great musician without taking any chances whatsoever. No future generation will reverse the present opinion of Godowsky's momentous Chopin transcriptions.

Why is there no announcement of Joseffy's appearances this season? To many persons that is annually the most important musical news of the year.

Emil Saur has resigned his post as head of the piano "Meisterschule" at the Vienna Conservatory, and Richard von Perger is no longer director of that institution.

Balakireff's latest piano composition, "Morceau caractéristique," is dedicated to Moriz Rosenthal. Karl Weiss' opera, "The Polish Jew," failed at Lemberg, and Erlanger's work of the same name failed at Vienna. That is not a new thing for the Polish Jew to do.

Bruckner will soon be a great composer. He was dead ten years on October 11.

There is a composer named Reger,
Whose works grow vaguer and vaguer.
He writes without theme,
Or other clear scheme—
Most unhappy Muse! so to plague her!

Fill in your own poem:

..... Salomé.
..... decolleté.
..... lubricity.
..... publicity.

LATE BERLIN CABLE NEWS.

(By Cable.)

BERLIN, October 29, 1906.

To The Musical Courier:

The Lortzing monument was unveiled at the Rousseau Insel in the Thiergarten. Deputations from many musical, political and civic bodies assisted. Choral music and speeches. Monument beautiful in design and execution and an ornament to city.

ABELL.

BERLIN, October 29, 1906.

To The Musical Courier:

Handel Festival ended brilliantly today. Whole undertaking brilliant success. Conductors were Joachim, Georg Schumann and Siegfried Ochs.

ABELL.

BERLIN, October 28, 1906.

To The Musical Courier:

New Mozart Hall opened today. Architecturally and acoustically is entire success. At initial concert Edyth Walker and Henri Marteau were soloists.

ABELL.



These are the "Dialogues" which Anthony Hope forgot to include in his famous series:

SINGER AND TEACHER (in Paris).

Singer—I would like to take a term of lessons from you.

Teacher—A term? I don't understand.

Singer—Twenty lessons, I mean. I want to study French diction with you.

Teacher—Yes, but how do you know you will master in twenty lessons all that I have to teach? It takes some persons years to—

Singer—They have more time than I. My trip abroad and stay in Paris are limited to exactly one year. Two lessons a week with you—that is ten weeks in all. Then ten weeks with La Voix, for voice placing. Ten weeks with De la Rigouereux, for phrasing. Ten with Le Rominagrobs, for repertory. And ten with Amourette, for temperament. That makes a total of fifty weeks. One week for the trip from America and one week for the return. There you are—exactly fifty-two weeks, or one year. I've engaged my passage home for eleven months and three weeks from today, and my first concert at Quogue, L. I.—that's where I live—will take place the day after I get home.

Teacher (faintly)—When would you like to begin your lessons with me?

Singer—Now; that is, counting not from the time I came in, but from this very minute. I'm ready.

Teacher (murmurs)—Mon Dieu!

ARTIST AND MANAGER.

Artist—Is this Mr. Slickguy, the manager?

Manager (scrutinizing his visitor from top to bottom)—Yes—and all my engagements are made for the season.

Artist—I thought, maybe—

Manager—Don't think. Intellect in art is a bad proposition. The people don't want it. Entertain 'em, but don't instruct 'em.

Artist—I have sung in all the European—

Manager—The old gag. That doesn't go here for sour apples. The people of this country don't care what you did before you came here or what you'll do after you leave.

Artist—if you could hear me—

Manager (petulantly)—There's no use; my season is all booked.

Artist (producing book)—Would you like to read my European press notices?

Manager (affrighted)—Not a line; never do.

Artist—Give me a chance at any kind of a concert, and I'll—

Manager—Couldn't do it. Nobody wants to hear an unknown artist. "The tried and the true" is my managerial motto.

Artist—Suppose I give concerts of my own?

Manager (sneeringly)—That wouldn't cost a thing!

Artist (modestly)—I've got money.

Manager (starts; hoarsely)—How much?

Artist (timidly)—I'll spend any amount to make myself known, just to get a chance.

Manager (jumping to his feet)—That's the talk. That's what I like to hear. That's the spirit that wins. You can't get success without going after it. Who's to know what you can do if you're not heard?

Artist—Then you think you could get me an engagement—

Manager—Get you an engagement? Why, the public will clamor for you. Just let 'em hear you. One engagement? You'll have twenty-fifty—

Artist—But do you think they'll care for the things I do? Nothing but the classics—

Manager (ecstatically)—Thank goodness, I've got hold of a serious minded artist at last. That is the one thing the public wants. Sensationalism has had its day, and you can't fool the people any longer. Give them the best always, say I, and they'll return in kind. The classics have never been more popular than now. The masses are eager to learn.

Artist—Perhaps the fact of my having appeared in Europe will prejudice—

Manager—Gee! The very thing! Give me that book. (Snatches it.) London—Paris—Berlin—Bilboa—Mukden—Guam—fine, simply fine. This will make the greatest kind of reading for your circulairs. You know how the Americans are—everything from the other side is great. This country never got over being a province of Europe.

Artist—Then the fact of my being utterly unknown will not—

Manager—Certainly not. It's the unknown quantity that whets curiosity. The minute the public knows you too well it gets tired of you. "Give us novelty" is the cry of the people. And that's what we managers try to provide. Now, if you'll please make out a check at once for \$1,000—preliminary expenses, you know—I'll make you famous in three days.

Artist—Here is the check. By the way, you don't even know whether I'm a singer, pianist, violinist or—

Manager—That doesn't matter. It's not what a person does, but the way he does it, that counts in art. You have accomplished wonders.

Artist—But I want to do even more. I want to be twice as great as I am now. I want to—

Manager—Well, then, just change that check to \$2,000, will you?

CRITIC AND MANAGING EDITOR.

Managing Editor (in a rage)—Where's Pinchnose, the music critic? Pinchnose, where are you?

Critic (shrinkingly)—Here I am, sir.

Managing Editor—What do you mean by writing a column of this drivel about a mere concert? Are you writing for an encyclopedia or for a daily paper?

Critic—The man who gave that concert—Letitrowski—is one of the most important composers in the world.

Managing Editor—No composer is important on a daily paper, unless he happens to be murdered, or runs for office, or plays at a society musicale. Why, I never heard of the man in my life.

Critic—He's the foremost example of the duplex-silico impressionistic school and—

Managing Editor—Oh, hell! Cut down that article one-half.

Critic—But there are five movements in the symphony alone.

Managing Editor—Describe the first, and say "the others are in similar vein."

Critic—But they aren't—

Managing Editor—Then say "the others are unlike the first." What's all this introduction about the audience and the enthusiasm?

Critic—There were 2,500 people present—

Managing Editor—Any society leaders?

Critic—No, but—

Managing Editor—Any politicians?

Critic—No, but a great many prominent musicians.

Managing Editor—Cut out the introduction. What's this here, about fortissimo in the wood wind and rallentando in the finale?

Critic—That's the way the orchestra played.

Managing Editor—How in the world is any sensible reader to know that? Were they good or bad?

Critic—They were bad, as usual.

Managing Editor—Then it isn't even news. Cut it out.

Critic (does as ordered, sadly)—That leaves only thirteen lines of my criticism.

Managing Editor (grumblingly)—I'm superstitious about thirteen. Cut off six lines—then that'll leave seven; that's my lucky number.

Critic—That will rob my article of all sense.

Managing Editor (stares in surprise, then bursts out laughing); he tries to say something, but cannot; tears of mortification fill the critic's eyes; he blows his nose on his golf cap and steals from the room.)

REPORTER AND CITY EDITOR.

Reporter (bursts into room)—Big beat. How much space?

City Editor (stops laughing)—What is it?

Reporter—Bribed the bell boy at the Amsterdam Hotel and found out that Letitgrowski, the composer of music, is tattooed from his waist up, wears shirts with collars attached, and never tips a waiter.

City Editor (in great excitement)—Four columns, quick. Great Primer type and No. 27, 3-inch scare-heads. Arrange for three column interview tomorrow in the evening edition, if Letitgrowski denies it, and five columns if he confirms. Take a page in the Sunday edition and write an illustrated Letitgrowski special story. Get pictures of the tattooed part, of the shirts, and of the waiters who were not tipped by Letitgrowski. Interview well known musicians on the subject of whether a tattooed composer is not likely to write blue music, and whether an attached collar is of any practical use when he gets it in the neck. Have your story on the press before midnight, and see that you run it along for a week at least.

Reporter—Suppose the bell boy was lying—

City Editor—Then take Letitgrowski out and get him tattooed. Don't lose the story at any price.

PRIMA DONNA AND HUSBAND.

Prima Donna—There, that's over. The bowing is almost more work than the singing. I'm afraid I'm getting stout.

Husband—Stout? Absurd! I was saying to-night to Scribbler, of the Planet, that you have a figure like a sylph.

Prima Donna—How many recalls were there?

Husband—Twenty-two.

Prima Donna (frowning)—Screechini had twenty-three yesterday.

Husband (nervously)—Twenty-one, my dear.

Prima Donna—There were twenty-three, I tell you. I counted them myself.

Husband (nervously, mopping his brow)—Great God! Is it possible that I made a mistake? Well, darling, even if she had one recall more, you sing twenty times as well as she does.

Prima Donna—Do you really think so, Sepperl, darling?

Husband (decisively)—I know it. You are the greatest artist the world has ever seen. And the next time you sing I'll see that you get twenty-four recalls.

Prima Donna—I didn't hear any "bravos" from the balcony, as you promised.

Husband—The boys struck at the last moment. They said their arrangement calls only for applauding. "Bravos" will be one dollar extra per man every evening.

Prima Donna—We must have the "bravos." Here's fifty dollars, one for each man. You must place them better. All the noise came from the left side of the dress circle tonight. I was afraid it might be noticed. And one man applauded for three or four minutes after every one else had stopped. That is ridiculous.

Husband—That was I, love. I was carried away. Really, you were divine.

Prima Donna—I thought I was in bad voice—

Husband—You are never in bad voice. Your

high tones were like a nightingale's, your low tones were like an organ, your pianissimos were like velvet—

Prima Donna—Did you see about the flowers?

Husband—They have already been returned to the florist. Not a blossom was damaged.

Prima Donna—He must be more careful. He sent that large lyre again, with the blue ribbons and the orchids. That's the second time this week. Screechini is watching like a cat.

Husband—I shall see that the ribbons are changed.

Prima Donna—What did you think of my acting tonight?

Husband—You were the greatest Elizahilde that ever trod the boards. Your every gesture was a poem, your eyes flashed celestial fire, your carriage was that of a queen, you dominated the performance, the audience, the leader, the musicians—all were spellbound. Screechini and her husband ground their teeth. I was standing just behind them and heard it. You—

Prima Donna (falling into his arms)—Oh, Sepperl, how satisfying it is to hear for once a really sincere, unbiased and capable criticism.

Husband (disengages himself)—Er—as I was saying this morning. If you could let me have another two hundred—the expenses, you know, for cigars and drinks—

Prima Donna (joyously)—Here is three hundred. And now run over to the café and be kind to everybody.

LADY AND BOX OFFICE MAN.

Lady—Is this where I can buy tickets for the Opera?

Box Office Man—Yes'm; which opera would you like to hear?

Lady—Oh, I'm going to both. But I want to come here first and go to Hammerstein's later.

B. O. M.—I meant, which opera would you like to hear in this house?

Lady—The best one, of course. The one all the society people come to hear.

B. O. M. (peers at the lady)—They don't come to hear the best operas.

Lady—Don't they? Well, it doesn't make any difference. Give me a seat for the worst opera, then.

B. O. M.—Well, that's Wagner, and they don't come to hear Wagner, either. You don't want Wagner, because it plays in the dark, and you couldn't see any one in the house.

Lady—That will never do. No Wagner, if you please. Now, what would you advise?

B. O. M.—Well, there's—by the way, who is it you want to see in the boxes? Any particular parties?

Lady—I want to see Mrs. Mackay, and Mrs. Lydig, and Mrs. Astor, and Mrs. Stuyvesant Fish, and—

B. O. M.—Hold on, there! They don't all come on the same night. You see, some have a box on Mondays, some on Wednesdays, some Fridays, some every two weeks, on the odd or even (explains the box system in detail).

Lady (after a great deal of figuring)—Then I'll have to come every opera night for three weeks to see them all.

B. O. M.—Looks like it.

Lady (with a sigh)—That would be \$84 for the whole thing. It's awfully high, but I simply have got to do it once in my life.

B. O. M.—You'll hear some fine music, madam—

Lady—Oh, bother the music. We've got a mechanical piano and a singing machine at home, and I've bought all the records. Do you know whether the Duchess of Marlborough will come to the Opera this winter?

B. O. M.—I really don't know.

Lady—Do you think she'll get a divorce from the Duke?

B. O. M.—I haven't heard anything as yet—

Lady—Oh, do let me know if you do. Here's my card. Thank you so much. By the way, will dregs-of-wine be worn much this year at the Opera, or only lighter colors? And are they having their hair marcelled in the boxes?

B. O. M.—You're blocking the line, madam. There are people behind you. Do you want these twelve tickets?

Lady—No; it just struck me that I can go to the Horse Show next month and see all the society people I wish for \$1. How foolish of me not to think of that before. Thank you so much for your trouble. Good morning.

LEONARD LIEBLING.

MARITIME MUSICAL NEWS.

Sailed (for Europe): Madame Nordica, steamship Kronprinz Wilhelm, October 27. Arrived: Camille Saint-Saëns, steamship Provence, October 26; Olive Fremstad, steamship Provence, October 26; Alexander Petschnikoff and Mrs. Petschnikoff, steamship Blucher, October 28; Anton Hekking, steamship Kaiser Wilhelm der Grosse, October 31; Ossip Gabrilowitsch, steamship Kaiser Wilhelm der Grosse, October 31.

GABRILOWITSCH ARRIVES.

Henry L. Mason and A. M. Wright, of the Mason & Hamlin Company, were at the North German Lloyd pier this morning (Wednesday, October 31) to meet Ossip Gabrilowitsch, the distinguished Russian pianist, on his arrival in America, aboard the Kaiser Wilhelm der Grosse.

When asked about the prospects for the Gabrilowitsch tour, Mr. Mason said: "Gabrilowitsch is to play from coast to coast, and do you know it is a remarkable evidence of the esteem in which he is held and of his popularity, that not only has the entire tour been booked from my office without any traveling, but also that many more engagements have been closed than Gabrilowitsch expected to play when he arranged to come to America for this season. As a result he is obliged to remain here longer than as first planned, and he has consequently rearranged many European spring engagements."

Mr. Mason went on to say Gabrilowitsch will appear with all the large orchestras, with the Kneisel Quartet, the Boston Symphony Quartet, the musical clubs, and in public and private recital.

Mr. Mason then referred to the superb Mason & Hamlin grand pianos which are all ready for Gabrilowitsch, and he evinced what a labor of love his work had been, for he said: "You know Gabrilowitsch, of course, don't you? What a fine man he is! It is a pleasure and privilege to work for his interest. And then what a satisfaction, too, to feel so confident that whoever engages him will have such complete satisfaction."

It is understood that the magnificent reception and associated entertainment given to Dr. Muck in Boston, at the Tuilleries in that city, under the auspices of Hiram G. Tucker, naturally entailed an expense of no inconsiderable proportions, which was met by the old house of Chickering & Sons. This is an evidence that the distinguished piano firm is again about to enter into that field which associates the grand piano with the musician.

RUMORS to the effect that Harold Bauer has become a Benedict have been floating about for the last few days. The wedding is reported to have taken place recently, but the name of the happy bride is not yet known. As a matter of course, congratulations are in order.

ELECTION conflicts are not worrying the local musician this year. Like as not, if you ask him the names of the candidates for Governor, he will reply: "Saint-Saëns on November 3 and Rosenthal on November 7."

WOMAN'S EARNINGS IN MUSIC.

If it were possible to get a peep into the exchequers and investments of women singers and investments of women singers and musicians, the extent of their holdings would astonish the world. Agnes Lockhart Hughes, who is running a bright and authoritative music department in the Seattle Mail and Herald, has this to say about the activity and influence of women in music:

"Where burning Sappho loved and sung." So the Isles of Greece were described. That she composed her own songs is so much the more to her credit. Women have not only composed their own songs and sang them, but they have inspired and made heroes of men. No one would ever have heard of Orpheus and his beautiful lyre if it had not been for Eurydice, who inspired him. Even Apollo would never have been the hero-god of today, but for the feminine environment. Osiris, among the gods of the ancient Egyptians, was utterly dependent on Isis. Among the Greek divinities Jupiter would never have been worth anything without his jealous spouse, Juno, who always looked after him, and had her own way at the end of every supra-mundane transaction. So that there is one line in which men have never held supremacy over women, and that is in the line of the muses, and of music itself in particular. In music there has been no artistic discrimination against the so-called weaker sex. Patti earned more money than any male singer that ever lived. It is now well known among managers that no musical venture is successful unless it has a prima donna heroine. Also the Gregorian chant, which is being wedged into church services in lieu of the choir with women's voices, is meeting with miserable failure wherever it is attempted, and justly so, for if we are to have music in our churches, let us hear the grand, inspiring, soul-uplifting masses, and not the doleful chant, fit only for funeral services. God created Eve, and gave woman vocal gifts. Then let her voice be heard singing His praises in the church, and lifting the thoughts upward, just as the song-bird spilling his golden store of notes, causes us, even though unconsciously to raise our eyes heavenward, giving thanks to Him who gave to the world the singer and the song.

Mrs. Hughes' observation regarding prime donne is true. Besides Patti, there are a dozen women singers still active in opera and concert who, if less wealthy than Patti, are, nevertheless, rich enough to live in luxury for the remainder of their days without singing another note in public. While Patti has her castle in Wales, Madame Calvé has a magnificent estate in the South of France, where she plays the role of Lady Bountiful to the simple peasants in her vicinity. Madame Nordica is a very rich woman. She has a country home up the Hudson, an expensive apartment on Madison avenue, and when she lives abroad, resides in her own house in London. Madame Melba is likewise a woman of great wealth. The Australian song bird has two homes in England, one of them in London. Madame Eames has a beautiful villa near Florence, Italy, and a home in Paris. The idea that contraltos earn less than sopranos is not true in the case of Madame Schumann-Heink, who is now an American citizen and proud of it. This prima donna contralto has recently bought a large farm situated on Caldwell Mountain, near Paterson, N. J. This place has already become one of the beauty spots that adorn the fertile Passaic County, in the Garden State. Madame Schumann-Heink will earn a fortune this season, thus adding greatly to her possessions. The singer is booked for more than one hundred concerts and recitals; besides, she is to have from twenty-four to thirty appearances with the Metropolitan Opera. Of the younger prime donne, Madame Gadski may be counted as one of the richest. When it comes to concert singers, there are at least a score making money right here in the United States, and what is more, they are saving their dollars. The thrift among women singers would surprise a domestic economist. Like their art, women singers in opera and concert who attain to high rank are serious, and, with few exceptions, remarkable for their intelligence. Even some of



Bohemian Club Composers.

It will be remembered that when the editor-in-chief of THE MUSICAL COURIER made his trip to the Pacific Coast two summers ago, he wrote an extensive article about the Bohemian Club, of San Francisco, and about the talented group of composers who were its chief musical members. Every year, the Bohemian Club migrates to the country for several days, and there, in a grove belonging

their sisters in the more giddy fields of comic opera are property owners. The late Emma Abbott made a fortune in grand opera, sung in English, and when she died prematurely in the early nineties, she left mourners in many States. Many excellent women have made reputations and money in grand opera since little Emma Abbott passed away, but she has had no successor. This petite singer was the business head of her own company, as well as the first soprano. She was one of the bravest and cleverest women that this age or any age in music has known. She was also one of the most grateful, taking care never to forget a real kindness. Before her operatic days Emma Abbott sang in Plymouth Church, Brooklyn, and in recognition of the many kindnesses she received from the public-spirited people who sat under the eloquent preaching of Henry Ward Beecher, she left the sum of \$5,000 to the church in her will.

A more careful study of the wealth of women singers in comparison with their male colleagues would be certain to disclose the fact that the women artists are more careful and thrifty than the men. Tamagno was an exception, but many believe the Italian tenor was too thrifty. To be judicious in the spending of money and careful in making investments are fine points in the practicable world of finance, and investigation would prove that the women singers referred to, and many others, have found the medium route that lies between extravagance and parsimony.

A SHATTERING TONE.

If you strike a thin wine glass while you hold it by its stem it will emit a certain note, in most cases a pretty deep note. On approaching the glass rapidly to your mouth and shouting into it the same note as loudly as possible, the vibrations of the glass being thereby extended, it will be shattered into fragments. This used to be a favorite experiment of Lablache, the famous singer, who would thus break, one after the other, as many glasses as were handed to him.

to the organization, they hold their "High Jinks," a series of entertainments consisting of al fresco dramatic, musical, literary and oratorical productions. The accompanying photograph was taken at the Bohemian grove this summer, and represents the composers whose works form the chief musical attractions of all the Bohemian Club concerts in San Francisco and at the "High Jinks." From left to right, the composers in the picture are Messrs. Schneider, Stewart, Redding, McCoy and Vogt.

CONTRIBUTE TO THE MAC DOWELL FUND.

Now is the time to send contributions to the MacDowell Fund. Allan Robinson, secretary of the Mendelssohn Glee Club, at 60 Wall street, New York City, will receive checks. Edward Alexander MacDowell, the greatest composer of American birth, is suffering from an incurable mental disease. Those nearest to the composer declare that he will never be able to write again. The brain of a genius, always more sensitive than that of a man of mere talent, could no longer endure the strain of deep thinking, concentration and unceasing toil. MacDowell's genius has enriched the musical literature produced in the New World. Surely, when the musical communities in the United States realize MacDowell's great service to art, they will not long withhold the money necessary to complete the fund which is to provide the composer with comforts during the remainder of his life. In years MacDowell is still a young man. On December 18 of this year he will be forty-five. He may live for many years, and so there should be an end to the delays on the part of the clubs and societies who have done a lot of talking, but, so far as can be learned, very little giving. Sins of omission in the cases of composers in the eighteenth and nineteenth centuries must not be repeated. We are living in the twentieth century. We are a rich country, and just about now there are claims made everywhere of musical advancement. When Street Commissioner Waring died, his friends in New York raised \$100,000. The interest of this sum goes annually to his widow and daughter, and at their death the principal is to revert to Columbia University. Mr. Waring sacrificed his life for the good of the City of New York, and his friends did not forget it. It was only a local matter, but it was quickly and beautifully managed. MacDowell's brain and pen enriched an art that is universal, and therefore there should be a universal response to the appeal from the trustees of the MacDowell Fund. To allow the composer to languish in privation would be a universal disgrace.

PADEREWSKI NOT COMING.

A CABLEGRAM TO THE MUSICAL COURIER as the paper was going to press contained the information that Paderewski has postponed his visit to this country until next fall.

THE Washington Post, of Washington, D. C., under John R. McLean, is the first of the daily newspapers in the capital to establish a musical department entirely separate from any other department of the paper. Before this change had been effected, the Washington papers often assigned their theatrical critics, reporters from the city room, and persons with scant musical information to attend concerts in Washington and write the criticisms.

FANNIE BLOOMFIELD-ZEISLER will open her tour at Cleveland on November 7, and will make her annual recital appearance in New York some time in January. Notwithstanding the exaggerated and sensational daily newspaper reports published about Mme. Bloomfield-Zeisler's illness last spring, she was suffering merely from overwork, and after her European sojourn and long rest she now is in more robust health and better spirits than for many years past. Mme. Bloomfield-Zeisler's recovery is a great source of joy to her legion of admirers in this country, who are looking forward with eager interest to her art ministrations at the piano this season. It will be found that the popular pianist has lost none of her old time tone, technic or temperament.

Koelling Golden Wedding Celebration in Chicago.

Professor Carl Koelling and Marie Koelling celebrated their golden wedding on October 24, at their home in Chicago. Carl Koelling, who is a composer and pianist, was born in Hamburg, Germany, in 1831. His father was the best flute player of that time. The son, Carl, received a splendid musical education, and began his career as a boy of eleven years by playing at concerts throughout Germany. Koelling was a pupil of Brahms, and served as capellmeister of the Eighth Battalion of Hamburg troops in 1867. He founded three musical societies in Hamburg—the Tonkünstler Verein and two others—and all three still exist. Koelling was married just fifty years ago to the opera singer Marie Tessen, a pupil of Stockhausen and Francesco Lamperti. Koelling went to Chicago in 1878 and resided there. He has composed about four hundred different works. Both Professor Koelling and his wife are still active in musical work. Their youngest daughter, Helene Koelling, a pupil of Gerster, is a rising star among coloratura sopranos. Young Miss Koelling has just been engaged at Kehfeld for prima donna parts. Carl Koelling's brother, Adolph Koelling, is also one of the prominent artists of Chicago. A niece of Carl Koelling—Anna E. Ziegler, of New York—is prominent as a teacher of voice. Madame Ziegler's maiden name was Koelling.

Grasse in Recital and Concert.

Edwin Grasse, the young violinist, will open his season this week, by playing at two concerts, with the Eintracht Society, of Newark, N. J., and for the Germania Club, of Brooklyn. Mr. Grasse will be heard at two recitals in New York, both at Mendelssohn Hall, one next month and the other in January.

Muriel Foster to Wed Newspaper Proprietor.

LONDON, October 19, 1906.

Muriel Foster, the English contralto, is to make her farewell appearance on the concert stage, Monday morning, October 29, at the Kate Eadie concert at Bechstein Hall. As THE MUSICAL COURIER announced some time ago, Miss Foster is to be a bride soon. The singer is to be married to Ludovic Goetz, part owner of the London Daily Telegraph. Besides Miss Foster, Miss Eadie will have the assistance of Agnes Nicholls, Mrs. George Swinton, Gertrude Elwes, Mr. Santley and Tivadar Nachez. Miss Eadie will be at the piano.

Creatore Coming to New York.

Creatore is about to make his reappearance in New York City, after an absence of several years, appearing with his famous band for one concert at the New York Hippodrome, Sunday night, November 11. Since his former appearances here Creatore has traveled with his band throughout the United States, meeting with the greatest success everywhere, and once through England, where his triumph was just as pronounced as in New York City.

The Creatore band has been kept constantly on the go for several years excepting the short intervals, when Creatore has been obliged to take a rest. Creatore's many friends who have missed his thrilling concerts in New York have been asking for his return here, and the present engagement has been made to afford them all another opportunity of hearing his band.

When in London Creatore's band played concerts at the Queen's Hall for weeks at a time on several occasions, and gave many concerts in several other halls in London and other principal cities in England. During all of his career, both in this country and Europe since 1901, Creatore and his band have been under the able management of Howard Pew, of New York.

Janet Bullock Williams a Successful Teacher.

Janet Bullock Williams is an ambitious teacher, of whose pupils much will be heard in the near future. She has a superb contralto, Mrs. William Brigham, and a dramatic soprano of unusual beauty, Helen Bloodgood Mastin. Dorothy Clark and Mildred Clark and Jeannette Wells display not only lovely voices, but also marked histrionic gifts. A number of other pupils will be mentioned later, and among them several fine tenors and basses.

Miss Williams is planning a number of recitals for the year. At one of these, she will present pupils in scenes from the operas they have studied with her. Each year Miss Williams gives several of these pupils' recitals.



JANET BULLOCK WILLIAMS.

either at the Waldorf or in one of the smaller concert halls, such as the Carnegie Chamber Music Hall.

Being a pupil of Shakespeare and C'Arona, Miss Williams is a musical descendant of both Lamperti and Garcia, and therefore has as basis for the development of her musical ideals the best traditions of the old Italian school. She is a dramatic pupil of Theodore Habelmann, and, consequently, able to prepare her pupils directly for the stage as well as for appearance in concert and oratorio.

Some press notices read:

SOME PRESS NOTICES READ:

Miss Williams sang in a thoroughly artistic manner a program selected with great taste. Her voice is a clear, high soprano of remarkable power, sweetness (recital at Spring Lake this summer).—Seaside Gazette.

Miss Williams sang four selections, and fairly captivated her audience. She has a very clear and sweet voice of considerable compass and sings with remarkable ease.—Danbury News.

Miss Williams sang with a voice of great power and sweetness.—Trenton Times.

Miss Williams' voice is a high, beautiful soprano, delightfully agreeable in freshness and expression.—Trenton Times or True American.

As a vocalist, Miss Williams is captivating, her voice being of great range, as evidenced by her rendition of the aria from "Traviata," and possessing that sweetness and finished quality.—Saratogian.

Miss Williams has a remarkably sweet soprano voice, which also knows how to use to secure best and most pleasing effects. Her stage presence is also charming.—Danbury News.

Graduates of Guilford School to Give Recitals.

Organ recitals will be given frequently this season by several students in the Guilford Organ School. The first to do so was Henry Seymour Schweitzer, who played an engagement last Tuesday evening in Christ Lutheran Church, Brooklyn, before a large and representative audience. Mr. Schweitzer will also appear in a series of

recitals to be given upon one of the new organs in Brooklyn during November.

Gertrude Elizabeth McKellar, post graduate of the school and assistant to Mr. Carl, will play a recital in the Thirteenth Street Presbyterian Church, New York, the latter part of November, and Mary Adelaide Liscom will be heard in a representative program at the North Presbyterian Church, this city, where Mr. Carl inaugurated the new organ a short time ago.

The regular series of recitals at the school will begin early next month. New students are still arriving from distant points to take up the work.

FINAL SOUSA CONCERT.

Sousa and his band were received rapturously by an immense audience that literally packed the Hippodrome from orchestra stalls to topmost gallery last Sunday evening. It was their final appearance here of the season and standing room was at a premium, thousands of persons being turned away at the box office.

The program of conservatively chosen classical and popular compositions comprised variety enough to suit every taste, but there seemed to be unstinted appreciation and redoubled applause for everything that bore the Sousa brand, from the time worn "El Capitan" to the up to date "Free Lance" marches. It demonstrated something of the wonderful power Sousa wields over his listeners. To this hearty demand Mr. Sousa and his soloists responded gracefully, with a total of fifteen encores.

Mr. Sousa's arrangement of the instrumentation in the band for this occasion more closely approached the make up of the average large orchestra than that of a military band. The brass element was toned down to a marked degree and the woodwind instruments brought out all the necessary orchestral effects, especially in the excerpts from Puccini's "Madam Butterfly" and in the Strauss and Liszt numbers.

Of the soloists, Herbert L. Clarke, the cornet virtuoso, made the most favorable impression with his own composition and in the instrumental duet, "Cousins."

Miss Chambers, the soprano, paid more attention to dramatic expression than singing on the key, but was encored warmly because a Sousa composition was anticipated. The same rule held good in the case of Miss Powers, the violinist, who played out of tune occasionally and rushed the tempo in her principal and encore numbers.

A rollicking rendition of the new Princeton "Cannon March Song," in which the band sang a rah, rah, rah chorus, pleased the audience. A clarinet imitation of Hattie Williams singing "Experience," in "The Little Cherub," and a trombone burlesque of "Waiting at the Church" added to the interest.

The program was as follows:

Symphonic Poem, Les Preludes.....	Liszt
Cornet Solo, Bride of the Waves.....	Clarke
Suite, Looking Upward	Sousa
Aria, for Soprano, Samson et Dalilah.....	Saint-Saëns
Excerpts from Madam Butterfly (new).....	Puccini
Invitation à la Valse.....	Weber-Weingartner
The Whistlers, from Spring Air.....	Strauss
March, The Free Lance.....	Sousa
Violin Solo, Irish Fantaisie.....	Vieuxtemps
.....	Jeanette Powers
Grand March, Tannhäuser.....	Wagner

Hekking on der Kaiser Wilhelm der Grosse.

Anton Hekking, the great German cellist, arrived in New York on the Kaiser Wilhelm der Grosse, due at this port yesterday (Tuesday). The artist is to make an extended tour under the management of R. E. Johnston, beginning in Baltimore, November 5. Hekking will make his reappearance in New York City on November 18. The cellist will visit the Pacific Coast and Canada and is to play with several of the leading orchestras and for many clubs and musical societies.

Musical Festival at Granville, Ohio.

GRANVILLE, Ohio, October 26, 1906.

The festival plans for 1906-07 are being rapidly pushed to completion, and artists and orchestras are being engaged. The choruses, numbering in all 300 voices, have been organized in Granville, Newark and Pataskala, Ohio. The local orchestra is also busy rehearsing. "The Nativity," of Geibel, will be given soon in Granville, with chorus, orchestra and soloists. William Harper, the bass, will be brought from New York to sing under the auspices of the festival associations. It is rumored that one of the greatest of the foreign singers now in America has been engaged for the May Festival, but nothing has yet been announced.

Edna Richolson's New York Debut.

Edna Richolson, an American pianist, is to present an ambitious program on the occasion of her New York debut, at Carnegie Hall, Friday evening, November 9. Miss Richolson will have the assistance of Walter Damrosch and the New York Symphony Orchestra.

DENVER.

"COZY CORNER," SOUTH WASHINGTON AND EVANS AVENUES,
DENVER, Col., October 25, 1906.

The Gadski concert of the Tuesday Musical Club last week was the first event of the season in Denver, and its excellence augurs well for the rest of the series, which is to include Schumann-Heink, in December, and Emilio de Gogorza, in March next. Madame Gadski's part of the program comprised three groups—the first a number of classical arias and songs, the second miscellaneous modern ballads, and the last three selections from Wagner. In each of these groups she gave great pleasure as well as a demonstration of her splendid versatility.

Frank la Forge played Chopin's ballade, op. 47, and a Liszt polonaise, which, together with his superb accompaniments, won him well deserved honors. As was the case last year, Mr. La Forge received a large share of the applause, and Madame Gadski again sang several of his exquisite songs, which delighted the audience that completely filled the spacious Central Presbyterian Church.

The Tuesday Musical Club sang most excellently under Hattie Louise Sims, who conducted in costume, and Mrs. Frank E. Shepard's accompaniments were perfect. Mrs. Shepard is a highly accomplished musician, and very popular as the club accompanist. This was the ninety-first concert, and the first of the sixteenth season.

Madame Sembrich is to be heard here November 8, in the first of Robert Slack's annual series of artist recitals. Others to follow include Anton Hekking and Rudolph Ganz. Mr. Slack's concerts are becoming more and more popular, and his independent efforts give this city as much and as good musical entertainment as any of the organizations—perhaps as much as all together.

Very little is heard of the Denver Orchestral Association at present, although it may be presumed that if it does not cost the directors and guarantors anything beyond the loan of their "names" and "influence," some concerts will be given, with local talent as soloists, at \$10 per concert (!) It may even be possible that one or even two out-of-town artists may be allowed the privilege (!) of appearing, but, as a local paper puts it, "Everything seems to depend upon the attitude of 'society'" (!!).

As for our Apollo Club, we can only hope that they will overcome their well known lethargy and do at least approximately what they are quite capable of doing fully—taking front rank among the musical societies of the West and giving a series of as fine concerts as can be heard anywhere from a male chorus. But as yet even they do not know what they will do, it appears.

Wilberforce J. Whiteman has returned with his family from an extensive and delightful tour of European music centers, which took them practically all the summer. The Continent was thoroughly explored, a number of the famous foreign studios were visited, and the British Isles were not overlooked. Mr. Whiteman, who has for years conducted the weekly choral services and annual oratorio concerts of Trinity Church, Denver, gave enjoyable ship concerts, with the assistance of Mrs. Whiteman and their daughter, Miss Ferne, both fine contraltos, during the voyages, and all returned safely, with recollections of a very happy vacation.

Pauline Perry-Woolston, formerly a very popular young soprano of Denver, is now a prima donna soprano in the Standard Opera Company, of Chicago, and has entered upon a most promising career, in which her well known

talent and charming personality should speedily bring her to deserved prominence and success. A host of Denver friends cordially wish her well.

Emil Tiferro, Miss Woolston's teacher, has had great success in developing young artists in his Denver studios, and a large number of public singers began their studies with him. Professor Tiferro's annual concert is to be given November 3, in the Woman's Club.

Armin W. Doerner, pianist, well known in the East, is now identified with Denver's musical life, and has a well equipped studio in the Barth Block; his residence is in University Park, in the southern suburbs.

THE MUSICAL COURIER last week published a photo of the members of the International Press Clubs who attended the convention of the League in Denver recently. The party, consisting of nearly two hundred delegates, representing publications of every kind and practically every American city, as well as several foreign ones, was provided with a special train and taken through the State to view the many marvelous scenic wonders and practical activity and resources of this "Centennial" State, as the guests of the Denver Press Club, Colorado Springs Press Club and the various public interests of Colorado. Five days of perfect happiness were given the "scribblers," and Pike's Peak, Cripple Creek and the grand old Rocky Mountains were all visited. THE MUSICAL COURIER was the only international paper represented, and among the prominent delegates were Carrie Jacobs-Bond, whose beautiful songs are so widely known and sung, and Francis J. O'Neill, of Wilkesbarre, Pa., whose fine tenor voice gave rare pleasure on the journey and in the program rendered in Denver during the convention; Mrs. Bond also contributed largely to the pleasure of the latter event. A number of other musical people enjoyed the trip. Next year the League meets in Birmingham, Ala.

The writer recently took a "flying trip" to the Pacific Coast, and noted numerous interesting features of musical life beyond the Continental Divide. In Salt Lake City the organ of the Mormon Tabernacle was heard, with Professor John Jasper McClellan, the eminent organist and pianist and most amiable gentleman, at the keys. The music of a regular Sunday service was listened to by a large audience, both of "the faithful" and of "Gentiles"—I sat with the latter; the chorus choir sang inspiring, and the organ gave forth beautiful melody at McClellan's touch, but, being a loyal Denverite, I prefer our own great Trinity organ and our own Trinity choir. The Salt Lake organ is really insignificant in appearance, although a fine instrument; while "our" organ is both dignified in appearance and adequate musically as well. "Zion," nevertheless, is very active and deserving of respect and admiration for the musical excellence attained.

Madame Mayo-Rhodes, one of the best of Denver's teachers (old Italian methods), is conducting large classes in her Hotel Albert studio. She is the soprano in the Central Christian Church choir.

Wilhelm Schmidt's Leschetizky School of Piano, in Colorado Springs, is growing remarkably, and with the aid of Marie Gashweiler and assistants, Professor Schmidt is establishing a notable school, and also teaches twice each week in Denver, where he is well known and very popular, both as an artist and as a teacher. The Schmidt method of teaching the Leschetizky principles is forceful, thorough, and has produced a number of promising players, several

of whom have been accepted in the Leschetizky studio from Professor Schmidt, with others preparing to follow. The large and excellent choir of the First M. E. Church of Colorado Springs is also directed by Professor Schmidt.

William David Russell, basso, is now a member of the Central Christian Church Quartet.

Charles W. Brown, the best tenor Denver has had in a number of years, has completely recovered from the effects of an operation for appendicitis, and retains his voice in all its former vigor and beauty.

Music is appreciated in Colorado in many practical ways, as well as in California, and at present the various political campaigns are being waged fiercely, with the aid, always, of "brass bands," one of which was marched up and down Sixteenth street the other day for an hour or more in a raging snow storm. FRANK TORRENCE MCKNIGHT.

Wiley's Maine Festival Success.

Clifford Wiley achieved most gratifying success in the Maine Festival, at both Bangor and Portland. Press notices republished in this paper a week ago echo the appreciation of the folk of Bangor. Notices from Portland papers follow:

One of the sensations of the Bangor Festival was Clifford Wiley, the baritone. At the Friday matinee he was recalled many times. Portland people have a great surprise in Mr. Wiley, who will sing here Tuesday.—Portland Evening Express.

One of the finest concerts in the series was given this afternoon when Clifford Wiley, the baritone, made an immense hit. The remarks made in the morning of his art were fully warranted. His voice is particularly pleasing in quality, and has none of the roughness common to the average baritone. He is particularly pleasing in the mezzo voce passages, and when he uses it his voice is heard in full beauty from one end of the vast auditorium to the other. It is a voice that carries, and not only that, it goes to the heart. We think we do not misstate when we say that in the encore, "Killarney," he gained the best attention of the audience, although his singing of the first group of songs won for him spontaneous bursts of applause, and in the aria from "Il Trovatore," the enjoyment was hardly less. But it is in ballad singing that Mr. Wiley is most successful, if we mistake not from this, his first appearance in Maine. One other point of excellence we wish to note, and that is his splendid enunciation; we could actually understand the words—a thing that has not been possible with any other singer heard at the festival so far. And still one other point; vocal technic in voices of such quality and size as his is rarely heard; execution is a mere bagatelle to this gifted singer. In fact, we seldom hear a baritone of such excellence.—Portland Evening Express.

Clifford Wiley, the soloist, sang half a dozen songs in splendid style, and made a distinct impression. He has a baritone voice of large volume and mellow quality, and sings with an expressive and sympathetic quality that is delightful and convincing. His technic is of a high order, and as a singer of ballads he takes high rank. His spirited singing of "King Charles" and his rendition of Browne's "Nannina," were especially fine, as was also his encore, "Killarney."—Portland Eastern Argus.

Mr. Wiley made his place in the popularity of the festival crowds. As a singer of ballads he is rarely equalled. His personality is pleasing, and his voice is rich, firm and true through its entire range. He was recalled again and again, and for one encore gave "Lorna," which was greeted with marked favor. Perfect enunciation is one of Wiley's strong points; ballads must be understood, and when he sings them they can be.—Portland Daily Press.

Mr. Wiley was encored again and again. His best work was in "Il balen," but the audience was most pleased when he sang "Thora."—Boston Herald.

All the papers printed pictures of the popular baritone, and the Lewiston Evening Journal prints an interview with him relative to singers and singing.

Italian Bands in the Atlantic City Wreck.

Among the dead and missing in the awful wreck of Sunday on the Pennsylvania Railroad at Atlantic City were more than a dozen members of the Royal Italian Band. It will take some time before the authorities can give a complete list of the deaths, for it is reported that many bodies have been washed out to sea.

Sigismund Stojowski Back From Europe.

Sigismund Stojowski, chief instructor in the piano department of the New York Institute of Musical Art, has returned from Europe, and entered upon his second year of teaching at this school. Mr. Stojowski will be heard at some concerts this winter, and it is announced that he will put on his recital programs three compositions by Paderewski—a sonata, a set of variations, and a fugue. While abroad this summer, Mr. Stojowski spent some time as Paderewski's guest at the Paderewski villa, in Switzerland.

Florence Cooper Cushman Has Resumed Her Work.

Florence Cooper Cushman has resumed her work at her studio at Bretton Hall, Broadway and Eighty-sixth street. She pays special attention to the development of the voice and tone placing. During the winter Mrs. Cushman will give monthly recitals. The first recital will take place in December, and the program will be devoted to Italian folk songs.

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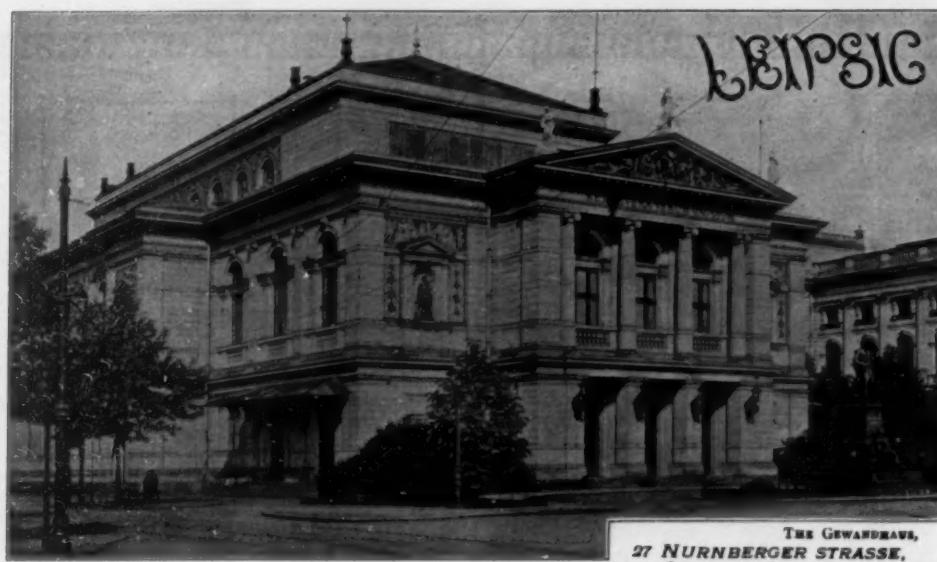
CAMILLE SAINT-SAËNS.

ANNOUNCEMENT

In response to hundreds of inquiries from every part of the country relative to M. Saint-Saëns' illness the management of the tour begs to announce that the master is convalescing. The opening concert of the tour with the Boston Symphony Orchestra, alone, has been postponed. M. Saint-Saëns will make his first appearance, therefore, in New York, November 3d and 4th as soloist with the New York Symphony Orchestra, Walter Damrosch, Conductor. All other engagements will be fulfilled as originally outlined.

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The second Gewandhaus program, played October 17 and 18, brought Weber's "Oberon" overture, Hans Pfitzner's three orchestral vorspiels to Ibsen's drama, "Fest auf Solhaug"; the Brahms violin concerto, played by Mischa Elman, and the "Pastorale" symphony, by Beethoven. The interest of the concert lay about evenly upon Nikisch's immensely effective reading of the Weber and Beethoven and Elman's work in the Brahms. These two orchestral numbers are as good mediums as Nikisch needs to practice his great control over color and mood. The public showed especial approval of his reading of them. The vorspiels by Pfitzner were played here for the first time. They are modern program music of high potency and agreeable kind. The first follows "Margit in the domain of the Mountain King," the second represents the festivities of a ball, and the third characterizes "Margit in feverish dreams."

There are two distinct elements contributing to make Mischa Elman the great violinist and probable king of all the wonder youths. First, the body; second, the head. The body has the elasticity and agility of a tiger. The head and temperament were very well made to match. The spring of a tiger is in exact analogy to the decisive manner in which Elman attacks the fiddle. His physical agility and beautiful musical disposition are his birthright. The rest is payable to the progressive teaching conditions prevailing in many parts of the world.

In the Elman playing the unviolinistic difficulties of the Brahms concerto were made to seem the most plausible fiddle writing imaginable. Amid all the difficulty and the crashing tempos of the first and third movements Elman still had leisure to dwell on any phrase he wished, making the concerto positively one of the meatiest in the literature for any instrument.

The first of the eleventh season of Philharmonic concerts under Hans Winderstein was played in Albert Hall, October 16, with Mrs. Charles Cahier (Mrs. Morris Black), of New York, as soloist. The Berlioz symphony on the life of an artist and the Strauss "Zarathustra" tone poem were the only orchestral numbers. Mrs. Cahier sang a "Mitrane" aria by Bossi, and with piano accompaniment, three songs by Brahms. The composer, Mrs. Adela Madison, of Berlin, played the piano accompaniments.

The Berlioz symphony lay particularly well in Winderstein's hands, and as there is much interesting material in it the audience showed much appreciation. Mrs. Cahier's voice was in superb condition, and what nature gave seemed richer and more powerful than ever. She was most cordially received and found it necessary to respond with another song. This was noteworthy in so far as the song group came after the orchestral numbers were concluded.

As the local concert season was not fully under way on October 6, the first Rudolph Ganz concert in Berlin was made the occasion of a day's holiday for this Leipsic office of THE MUSICAL COURIER. A concert such as Ganz presented was worth a day's journey, but Berlin is reached in three hours. The other twenty-one hours were therefore available for hunting up friends.

When Ganz played the Liszt A major concerto in Chicago early last winter the newspaper writers there came once more to the stock question of the concerto's intrinsic value. If they had been in Berlin to hear him play the same concerto a half hour after his performance of the one in E flat they could have easily abandoned the question forever in favor of the higher specific gravity and lovely import of the A major.

The Paur concerto, which was the middle number of

the program, was played first by the composer in a Liszt Verein concert in Albert Halle, Leipsic, 1895. It is published by C. F. W. Siegel, of Leipsic, and though especially marked for notice, was inadvertently overlooked in the recent review of the Siegel catalogue.

The whole impression given by the concerto is not so much one of great individuality as of solid construction and material that leans to the well sounding folk character. The adagio forming the middle movement might seem of even more popular character when played by a less serious musician than Ganz. The orchestra is very fully written for, two strong episodes occurring in the first movement and at least one in the last.

Ganz played every phrase of the three concertos in the style of a distinguished, fine feeling musician, who had at his command all the apparatus necessary for the proper declaration of his motives. The pianists who combine so much strength and sanity with so much of the musically elect do not loom very thick on the horizon in this year of our Lord 1906.

The Scotch pianist, Frederic Lamond, now resident in Berlin, played five Beethoven sonatas at a sitting, October 12. The order of music making was the op. 106, followed by the "Pathétique" (op. 13), the "Moonlight" (op. 27), the "Waldstein" (op. 53), and the "Appassionata" (op. 57). An artist who thus goes through two and a half hours of Beethoven gives the audience plenty of opportunity to judge if he is human, with a number of the imperfections. Thus, in the first, called the "Hammer Klavier" sonata, he did hammer the piano a little and showed less mental repose than was desirable, but there was so much strength of conception and practically infallible mechanism in the work that followed that he was heard most intently. Though the same unrepose showed up occasionally in movements of the other sonatas, and the hypercritics would have wished slightly more of the Beethoven spiritual in the slow movements, the whole giant task was carried out in a sequence of inspiration that should commend the artist to the favor of every considerate listener. The recital was arranged by the Eulenburg Bureau, and the temporal reward was a house almost sold out.

Arthur Reinhold, of the cult of Alfred Reisenauer, whose pupil he is, gave a piano recital in the Kaufhaus, October 10. The Bach-Tausig toccata and fugue, and the seldom heard Beethoven variations, op. 120, on a waltz theme by Diabelli, formed the chief numbers. The young artist has evidently taken long and effective routine in the manual labor of his art. His musical style is one embodying many excellencies. The fatality of his appearance just now is that of immaturity. He is occasionally arbitrary with rhythm and velocity, both of which are disturbing in his playing of the Bach.

The Beethoven thirty-three variations require just fifty minutes to perform, and they are of great musical value. If this audience actually fell into a mild state of narcosis during their performance as the second number on the program, the fault (if narcosis be a faulty state) lay in the somewhat colorless scheme of interpretation. But many an older artist would have failed similarly. As there were many virtues in his playing, the advice is to continue performing the variations, after carefully reading out all those elements that are found to be sleep producing.

Erika von Binzer, of Munich, played a piano recital in the Kaufhaus October 14, with the orchestral accompaniment of Hans Winderstein. She played the Mozart D minor concerto and the Sgambati concerto in G minor, op. 15. The young woman's playing earned great respect

from her audience and critics, as she combined repose and surety with very good pianistic equipment.

The Sgambati concerto had its first Leipsic hearing in Albert Halle, played by Emil Sauer just before his American tour in 1898. Your correspondent was present on that occasion and reported for the Chicago Magazine of Music, now defunct. At that time Sauer made a great deal of noise with the concerto without any remarkable artistic success. One of the distinguishing features is that thirty-nine minutes' time are required in the playing. The further statement that the first movement contains phrases in genuine Wagner and Schumann idiom must not be considered disqualifying, for Sgambati has gone on and employed his forty minutes in many pleasing inventions between piano and orchestra. The longer he wrote the more individualistic he grew, as witness the last movement. There is no disposition to keep away from plain melody nor simple figuration for the piano. For an occasional hearing the work will probably be found acceptable. Sauer is reviving it, having lately played it in Munich.

The Von Binzer recital was arranged by the Hugo Sander Bureau.

The mezzo soprano, Anna Zinkeisen, gave a recital of German folk songs to her own accompaniment of the guitar and of the lute. The two groups with lute were three Minnelieder of the fifteenth, sixteenth and seventeenth centuries and two sacred songs of the seventeenth century. The three groups with guitar embraced three ballads, four child songs and three songs of parting and flight (Scheiden und Meiden). The songs were all in the editing of Heinrich Scherrer, of Munich. They formed a rarely interesting collection. Fräulein Zinkeisen's vocal equipment was meager almost to the minimum, yet her good intention and the special character of her program led a good sized audience to show appreciation.

The mezzo soprano, Margarete Schütz, gave a song recital in the Kaufhaus, where she had the assistance of the violinist, Clara Schmidt-Guthaus, and the well known accompanist, Max Wünsche, all of Leipsic. The vocal novelty of the program was a series of three "Worpswede" with violin and piano, the op. 5, by Scheinfug. The numbers were represented to be "moods from Lower Saxony." They proved to be intensely lyric, of refined musical content and particularly well written for the obligato violin. The singer's voice is one of fine native material, backed by a good musical disposition. It will seem more resourceful when she brings more of the human quality into it. It is not free now.

Fräulein Guthaus played the less known Tartini D major sonata and the three part dance suite, No. 2, by the late Gerhard Schjelderup, of Norway. The suite comprises character painting and is played with the violin muted. The titles are the "Waldsternlein," "Trauer der Elfenkönigin," and "Elfentanz." It is finely conceived and well written for the instrument. This young violinist is one of much talent and is coming often to public appearance in this and other cities of Germany. The Tartini sonata had not been fully prepared, but she showed a most accurate and resourceful bow technic in the suite. Her playing is finely musical.

The Leipsic Solo Quartet, for church singing, and Karl Strube, organist at St. Thomas' Church, gave a concert for charity October 15. The quartet includes Frau C. Röthig, Fräulein E. Schneemann, Cantor Bruno Röthig and E. Tanneowitz. The program was designed to remember the earthly pilgrimage of the Saviour and contained three parts. One referred to Bethlehem, one to the region of Canaan and the other to Golgotha. The solo organ works were John Sebastian Bach's four movement F major pastorale and the A major prelude and fugue, also the Max Reger fantasy on the chorale, "Wachet auf." The works for vocal quartet were by Johann Eccard, Carl Riedel, Michael Praetorius, Friedrich Mergner, John Adam Hiller, Bruno Röthig, Moritz Hauptmann, Balthasar König, Leo von Hasler, Johannes Crüger, J. S. Bach, Volkmar Schurig, Heinrich Schütz and Prof. Albert Becker. The quartet had very good voices at command and gave pleasure to a very large audience.

EUGENE E. SIMPSON.

Reed Miller's Bookings.

Henry Wolfsohn has booked following engagements for Reed Miller, the popular tenor, October 28, Carnegie Hall, with orchestra; November 14, recital for Bushwick Hospital, Brooklyn; November 27, "Stabat Mater," Dvorák's "Hymn of Praise," Worcester, Mass.; December 11, concert, Schubert Club, Jersey City; December 25, "The Messiah," Minneapolis; December 26, concert, La Crosse, Wis.; December 27, "The Messiah," Milwaukee; and other engagements are pending.

Gustav Dippe's music drama, "The Standard Bearer," will have its première at the Cassel Opera.

MUSICAL NEWS FROM OREGON.

PORTLAND, Ore., October 21, 1906.

Gogorza sang to a large and appreciative audience on his appearance at the Heilig last week, and left an even stronger hold upon the hearts of his hearers than when he sang here last season with Madame Eames. His program was mostly songs, but he also sang the prologue from "Pagliacci," and "Largo al Factotum," from "Barbiere de Sevillia. The concert was under the management of Lois Steers and Wynn Coman.



The last recital of Dorothea Nash was the best, which is saying much, for this young lady's achievements with the piano are artistic and musicianly in the extreme. Her program included the Bach-Tausig toccata and fugue, the "Moonlight" sonata, MacDowell's "Sea Pictures," Brassin-Wagner arrangement of the fire scene from "The Valkyrie," and two Chopin polonaises. The very difficult A flat major polonaise, which closed the program, was brilliantly played. Imogene Harding Brodie's singing was an added charm to the evening. "Swing High, Swing Low," brought out the beauty of her rich voice admirably, and the Saint-Saëns number from "Samson and Delilah" called for all her vocal powers. Her voice is opulent and satisfying in the low contralto register, and her high notes do not fail in tone or quality. Gifford Nash accompanied.



Annie Ditchburn made her first appearance since her return from study in New York, at the Hotel Portland, last Wednesday evening. Her program was composed of English, French and German songs and four Indian love lyrics by Woodford-Finden. Her work shows remarkable progress and her voice much promise. Avilla McGuire played the accompaniments with rare judgment and expression.



The students of J. Adrian Epping, with a number of his assistant teachers, enjoyed a delightful musical evening at Irvington Club house last Friday, after which there was a car ride and supper down town.



Ethel M. L. Lee was soloist at the second annual recital given by the Dallas Free Library Association last week.



Katheryn Ward Pope, of Oregon City, a student of Mrs. Walter Reed, leaves soon for New York to continue her vocal studies. She will take instruction from Victor Harris, and also of Paul Savage.



The work of the male chorus which made its first appearance last Sunday night with the choir of Grace Methodist Church has been most favorably commented upon, and W. M. Wilder, organist and leader, has received warm congratulations for this welcome innovation in the way of church music.

EDITH L. NILES.

MADAME ZIEGLER COMMENDS DR. WALTERS.

To The Musical Courier:

Bismarck said, "Heroes are made by the necessities of the times. This occurred to me when reading Dr. Walters' talks on "Voice Mastery," in your issues of October 3 and 10. The times are fairly crying for reform in vocal methods, and the dire necessity is calling forth masters who will be heroes enough to fight for what is right. As a vocal teacher of experience, I can underline everything contained in those articles, and I want to add that as the ideas therein have sprung directly out of the great need for the recognition of what the human voice is, and out of the perverse and obstinate belief that it is an entirely different thing, the time has arrived when not only Dr. Walters, but many others have hit upon the truth, and are trying to spread it through their work.

The pitiful tragedies we come across every day in real life, of hopes built up in young lives, buoyed and kept up by promises of the future career, sacrifices made by whole families for the sake of those promises, sacrifices of time, money, family ties, of the young life itself, not to enter matrimony for the sake of Art, with the result, caused by ignorance of the correct cultivation, of voices unfit for anything, and often of shattered vocal cords.

Every vocal teacher ought to know all about the requirements for correct use of the vocal apparatus, and to be able to cure a voice of deficiencies, such as breaks, straining, tremolo, harshness, metallic quality, etc.; such knowledge will give the teacher the ability to really develop what nature gave. It is a source of continued delight to me to observe how the voice grows in strength and range from the time of correct tone production. It is like a plant unfolding and developing when it is placed in the right soil. While the prevailing ideas of singers born with phenomenal ranges last, it is not an easy matter to convince the pupil of the correct way to develop the voice. As a girl I was introduced to Maestro Garcia, who graciously heard me sing a few tones. The friend who took me to him asked what kind of a voice mine was. To this the maestro shrugged his shoulders and

said, "A human voice." "But what kind of human voice?" To this he replied quite impatiently, "What difference does it make? I cannot tell now, and you cannot tell; it is young and undeveloped. Cultivate the voice in the medium and the rest will follow." This was Garcia's judgment after nearly fifty years of teaching. Today a pupil who has piped out a few songs in any way comes to my studio and tells me, before I even hear her, "I am a dramatic soprano." If I permit it she will try to sing "Mio Figlio" or "Erlkönig." I would not be surprised if a girl of sixteen would offer to sing a ballad by Loewe, and inform me she had had only a month's lessons.

This, gentlemen, is the cry of the times for heroic deeds, such as elimination of quack vocal teachers, and this is where THE MUSICAL COURIER can help America by pointing out to the public time and again the real condition, with its causes, and to open the understanding of the people as to what the singing voice really is.

A few words about the three octave range Dr. Walters speaks of. Range means nothing more nor less than stretching or relaxing the vocal cords in a natural way, and then using them for tone production in connection with controlled breathing. Want of range means either not having made the vocal cords elastic enough for difficult work (strong tension for high tones), or for controlled relaxation (low tones). Everybody with correct training can sing very high and very low tones; only the individual coloring decides the kind of voice, not the range. Examples of this are, Edyth Walker, now deplorably studying Wagnerian soprano roles; Marie Wild, of Vienna, whom everybody who heard her called the greatest singer of all time, and who sang soprano and contralto roles alternately; Marianne Brandt, one of the best contraltos, who sang "Fidelio" as we may never hear it again; Jean de Reszke, who certainly had great range, and many others.

Truly yours,

ANNA E. ZIEGLER.

MORIZ ROSENTHAL ON MUSIC:

(Interview from the New York Herald.)

"What six operas would you choose to hear if you could hear only six a year?"

This question, timely just now, when New York's "double barrelled" grand opera season is about to open, and interesting at any time as a test of taste, was asked Moriz Rosenthal one evening last week by a Herald reporter. The Austrian pianist, who has returned to America for a wide concert tour after eight years' absence, was sitting at his piano near the tall window of a Broadway hotel only a stone's throw from the Metropolitan Opera House. He stopped his fingers in the midst of a bit of Chopin and looked out at the glare of lights in the street before replying.

His answer, given deliberately, is well worth noting. It is the dictum of a highly distinguished artist, a musician of the broadest kind of cultivation. It will give comfort to many a mere man and woman who demand a healthful variety in their operatic bills of fare; it may shock the long haired individual to whom all is vanity that is not "music drammer." And here's what Mr. Rosenthal said:

"I would choose these six," counting them off on his fingers—"Mozart's 'Don Giovanni,' Weber's 'Der Freischütz,' Beethoven's 'Fidelio,' Wagner's 'Siegfried' and 'Die Meistersinger,' and Verdi's 'Aida.'"

"Do you choose these six purely because they are your musical favorites?" he was asked.

"No, not entirely. But chiefly because taken altogether they represent, they reflect, a large part of the varied emotions and experiences that make life."

"Music, you know," he went on, "is not the only thing in the art world. It is only a single side of art, one of the many means that artists find to represent different phases of the great life riddle. And so that composer has the biggest message for me who seems to have lived the most, to have understood life in the widest sense."

Now, all this shows that Mr. Rosenthal is not a mere virtuoso tied to a piano stool; it shows that his view of things is not bounded by the black and white horizon of the keyboard. His talk ran upon the past, the present and the future of music and of the work of other musicians; unlike the conversation of most virtuosos it dwelt little on himself or his own doings. Yet these are interesting enough. He dabbles in chemistry and medicine, plays chess brilliantly, studies the Latin poets and speaks five modern languages.

You mentioned only two Wagner operas in your list," he was reminded. "Does that imply that you are not a Wagnerite?"

"Please don't misunderstand me," replied the musician. "In a sense I am a Wagnerite; that is, I regard the music dramas of Wagner as colossal art works and I revere the emotional and technical power that produced them. Moreover, I love nearly all of them. But, here there was a long pause, "I will make you a tiny confession. I like Wagner best in small doses. Two acts of nearly any of his operas satisfies me. More I don't assimilate, digest well, at a time. Four hours of 'Tristan,' for

example, have been known to send me home an anti-Wagnerite. Yet three days afterward a snatch of its music, a few bars perhaps, have set me itching for another performance.

"I will make you another confession," continued Mr. Rosenthal, "which perhaps will help explain this Wagner attitude of mine. Melody seems to me the prime evidence of inspiration. I place it higher than harmony. For instance, melody can be called the thought itself, harmony the mere ornament for it. I might continue the figure and say that every note in a melody is like a substantive in a sentence; every chord of harmony an adjective."

"Now, I don't find such a continued flow of melody in Wagner as, for instance, I do in Chopin. Take the 'Pilgrims' Chorus' in 'Tannhäuser' as one of the longest melodies Wagner ever wrote, and something everybody knows, and you'll find it weak in spots compared to this Chopin melody," and Mr. Rosenthal turned to the piano again and played a charming fragment of the A flat ballade. "Wagner repeats himself, especially in short phrases; perhaps that, too, is fatiguing to the average listener."

Here's comfort for a man who has had to stretch his legs in the lobby during that interminable Ortrud scene in "Lohengrin."

There was something decidedly revolutionary about the pianist's answer to the next question: "In what order would you place the great composers?"

After some deliberation Mr. Rosenthal said: "First, Beethoven; next Chopin, then Schumann, then Wagner, Weber, Mozart, Bach"— There he stopped and smiled. "You wonder at this. It is a startling arrangement of names? Not so. Now, just remember my theory, that that composer brings the biggest message who voices the largest view of life. His greatness should be shown in the variety as well as the intensity of the emotions he expresses."

"Who does this? Beethoven, I think; so I put him first. Bach I put last among my names. Why? Because Bach said not a word of human passion. Technically, Bach stands before all the others, perhaps, and as a melodist very high, but what did he chiefly express? Religious fervor, fear of God, mysticism, chaste tenderness, and sometimes humor. Apply this principle and you see my reasons for placing the others."

Whether one agrees or disagrees with Mr. Rosenthal's roll of merit, one must credit him with logical habits of thought and striking way of stating his opinions. He has put these qualities to good use in essays and critical reviews. Best known of his literary writings is an essay published in 1896 in *Die Zeit*, of Vienna, and entitled "Hints of the Music Criticism of the Future."

To touch on his views on some other musical subjects is to record that he is only a measured admirer of Richard Strauss; that the young Italian composers seem to him indifferent followers of Verdi, and the "new school" French composers musical decadents; that he has a warm regard for such oldtime composers as Domenico Scarlatti, Couperin and Rameau, and that he considers the modern piano concerto a faulty musical form.

Mr. Rosenthal's compositions, a steadily growing list, some of which will be heard at his local concerts, embrace a series of Hungarian rhapsodies, a concerto in G minor, a theme and variations and a number of smaller works, a "Papillons," preludes, mazurkas, a barcarolle, etudes, etc.

College of Music Concert.

Carnegie Hall was filled to the utmost Sunday evening on the occasion of the opening concert of the New York College of Music, Messrs. Hein and Fraemcke, directors. A most attractive program was offered, the backbone of which was an orchestra of sixty players, under the direction of Carl Hein. William Ebbin played his own concerto for 'cello, a composition of merit, with fine tone and taste. Beatrice Fine followed with three songs, Hammond's "Spring Song" taking especially well; her voice was sweet and true, and Louis Diamond was an able accompanist. August Fraemcke, that sterling pianist, played the Tschaikowsky concerto in B flat minor with tremendous bravura, combined with utmost tenderness and feeling. Demonstrations of pleasure on the part of the audience continuing, he played again, this time an "Impromptu" by Martha Nieh—spell it backward and it is seen that this lady is none other than Mrs. Hein. She was present, and was almost overcome upon hearing her own composition so unexpectedly. This delicate little "family touch" only shows a bit of the brotherly spirit existing in the College of Music!

Reed Miller sang an aria from Ponchielli's "Giaconda," and his fine, high tenor voice, so full of resonance, combined with manly appearance and musical feeling, brought him great success, so that he, too, was obliged to grant an encore, a fine love song. Max Bendix was the last soloist, in Mendelssohn's concerto.

The orchestra played Beethoven's "Leonore" overture, No. 3, to open, and Massenet's "Scenes pittoresques" to close, under the experienced direction of Carl Hein, adding much to the program, as indeed Mr. Hein had the largest measure of responsibility of the evening.

KANSAS CITY.

KANSAS CITY, October 26, 1906.

The Schubert Club is to be congratulated upon the success of its first concert of the season, last Tuesday night, and their director, Gustav Schoettle, deserves the thanks of Kansas City for bringing within their reach such a treat as was given them by Mme. Gadski at their concert. So enthusiastic an audience has not assembled in Kansas City in many a month. The program follows:

Bedouin Song	Arthur Foote
The Schubert Club.	
Aria, Hear Ye, O Israel! from Elijah.	Mendelssohn
Johanna Gadski.	
Piano Solo, Ballade, op. 47.	Chopin
Frank La Forge.	
Miscellaneous Modern Songs—	
Erla's	Hugo Wolf
Verborgenheit	Hugo Wolf
Freundliche Vision	Richard Strauss
Schlupfwinkel	F. La Forge
The Rosebud	F. La Forge
The Year's At The Spring	Mrs. H. H. A. Beach
Johanna Gadski.	
At Midnight	Dudley Buck
My Home Is Where the Heather Blooms.	DeKoven
Thou Bright, Sunny Earth.	Rheinberger
The Schubert Club.	
Stehe Still	Wagner
Träume	Wagner
Liebestod (from Tristan und Isolde)	Wagner
Johanna Gadski.	
Piano Solo, Polonaise.	Liszt
Frank La Forge.	
The Omnipotence	Schubert
Madame Gadski and the Schubert Club.	

• • •

A number of society leaders of this city are evidently about to break away from the old methods of entertaining, and are turning their attention to music. This is certainly encouraging, and if followed out the way it now seems likely, will soon cause music to be rightly appreciated by the people who should appreciate it the most and can well afford to support artists whom it will be impossible to hear here unless a wider circle of music lovers is created. The first of the society people to give a musical this season at Mortons was Mrs. Frank P. Walsh, last Saturday evening, and about 200 guests enjoyed a pleasing program, which was by Herman Springer, baritone; Mrs. E. H. Gill, contralto, of St. Louis; Ralph Wylie, violinist, and Jennie Schultze at the piano.

• • •

The Kansas City Musical Club held a meeting in the Athenaeum Club rooms last Monday. Cora Lyman was leader.

• • •

The music department of the Athenaeum Club held its first meeting of the season yesterday morning, and decided to take up the study of three Wagner operas this season, "Tristan and Isolde," "Parsifal" and "The Valkyrie." Their open sessions will be devoted to lectures.

• • •

The Lyric Quartet and the Wylie String Quartet gave a very pleasant recital yesterday evening, including a song cycle, "In a Persian Garden." C. Olin Rice was at the piano.

• • •

Rudolf King will give a piano recital at Pleasant Hill, Mo., on November 1.

• • •

Mrs. Louis Klein is preparing to present her pupil, Juanita Bertrand, in a piano recital just prior to the holidays.

• • •

The choral class of Mrs. Penelope Hendricks-Dudley will give the oratorio from "Elijah" at the Third Presbyterian Church on Thanksgiving week.

• • •

Mrs. C. M. Sherrill this week began a series of students' recitals at her home, 3525 Tracy. A recital will be given each month during the season.

• • •

Rudolf King gave the first of a series of studio recitals last Wednesday, playing selections by Max Reger, Hugo Wolf, Jean Sibelius and Reynaldo Hahn, and performed the orchestral parts on a second piano for the prelude and fugue by C. Saint-Saëns, played by Rose Darrington. Mr. King has an engagement to give a recital at Butler, Mo., the evening of November 2, under the auspices of the Ladies' Musical Club.

• • •

S. Kronberg, who is well known in Kansas City, and who brought Parkina here under his management the 10th of this month, is now reported to have broken his contract with her for the balance of the concert tour. He persuaded her to make a contract with him for a series of concerts to include one here, and expected very much from Kansas City. He expected much more than anything musical had ever paid, even grand opera, and his expectations were not fulfilled, so he has given up the remainder of the tour and Parkina is in Kansas City visiting relatives and

friends, as it is too late in the season to expect to obtain another engagement just yet. This is from a local paper:

The Kansas City concert was put where it would do the most good. It was postponed till the Eastern press notices could be earned, and put on just in time to produce the cash to start the long end of the tour out right. Kronberg expected to clean up from \$7,500 to \$10,000 in the big hall. He would not listen to anything less than \$7,500. When the hall people asked him how he wanted the stage arranged, supposing that he would prefer to have it concert size, just as it was put up for Kubelik, with the stage facing north, Kronberg blew up. "No, no," he said. "Parkina! Home coming! Ten thousand people! It must be 20,000 capacity!" So the stage was turned around to face south, and consequently the auditorium seating capacity was 10,000, which the grand opera companies expect—and never get. Bernhardt got \$10,000 in her audience, but not 20,000 people.

F. A. PARKER.

DEZSO NEMES AND HIS ARTIST PUPIL.

Dezso Nemes, the violinist, and Melitta Nemes, pianist, both so favorably known before leaving here two years



SADYE ROSENZWEIG.

ago for a stay in Detroit, Mich., are again residents of the metropolis, where they expect to resume teaching, playing, and also give a series of chamber music concerts.



DEZSO NEMES.

It seems opportune to call attention to Sadye Rosenzweig, Mr. Nemes' young artist pupil, whose short life has been full of doings of human interest, ranging from the pathetic experiences of a poor ghetto girl to violin soloist at \$200 a week. The daughter of the former rabbi, Emanuel Rosenzweig, who, like all in his calling, was very musical, the little girl began early to play the violin.

There were times when the family, owing to the paralytic stroke which incapacitated the rabbi, hardly had sufficient to eat. Sadye was among many who applied to Mr. Nemes in reply to his advertisement of a scholarship (free tuition), and she so impressed him with her earnestness and talent that he gave her this opportunity. She practiced unceasingly, far into the night hours, it is said, amazing her teacher with her progress. Soon she was able to earn a little by playing in an East Side restaurant, then in a department store, in the music department. Her playing attracted the attention of the late Mrs. Theodore Sutro, Jacob Schiff and Alfred Seligman, and the latter from that time on became her financial sponsor. When Nemes left for Detroit his pupil studied for a time, or attempted to, with others, but the confidence and sympathy which existed between her and her former teacher, Nemes, was absent. Appeals to her benefactor resulted in Sadye's being sent to Detroit, where, for another year, she studied heart and soul, with utmost enthusiasm, until now she is engaged as violinist of the Robert Grau Concert Company, for a long tour.

Returning to New York last spring, she gave a concert at Mendelssohn Hall, playing De Beriot's seventh concerto, the Bach air, and Wieniawski's "Mazurka." One paper said at that time that "Her playing is little less than wonderful. The De Beriot concerto was received with much applause. The famous Bach air on the G string was well played by her. She has much artistic power."

Soon after she was engaged as soloist at a prominent vaudeville house, and her playing there was greatly praised. A few press remarks:

Sadye Rosenzweig is the feature of the bill. * * * She plays on a genuine Traut violin, once the property of Ole Bull, now loaned her by Mr. Seligman. * * * The little girl is remarkably self-possessed, and makes a good impression on her entrance. She wields the bow skillfully, and the audience gains a fair idea of her ability by watching the respectful way in which the orchestra follows her. She plays a difficult number for opening, and as encore, Mendelssohn's "Spring Song," which was warmly applauded. She has a future as a concert violinist; her heart seems to be in her work.—Morning Telegraph.

Sadye Rosenzweig, a clever violinist, made her vaudeville bow yesterday, when she scored a hit.—The World.

Violin music of high class was made by Sadye Rosenzweig yesterday.—New York Press.

Sadye has a small brother, Alvin, who is said to be no less remarkable than his elder sister, and who, at the age of seven, has already played before the public. Now that the master teacher, Nemes, is back in New York, we shall hear more of this boy, also following the career of Sadye with interest.

Marum Quartet Concert.

The Marum Quartet gave the first of its series of five concerts in the large hall of Cooper Union on Thursday evening, October 25. The quartet is composed of Ludwig Marum, first violin; Michel Bernstein, second violin; Jacob Altschuler, viola, and Modest Altschuler, 'cello. Each of these is a capable and thorough musician, and they are striving and succeeding in making their ensemble playing effective and well balanced. They gave an excellent reading of the piquant Mozart Quartet in D major, which it was a pleasure to hear. One kept wishing, however, for a room more suited to chamber music, as some of the best effects seemed to be swallowed up among the arches of the old hall.

The fine quartet by Chadwick (No. 4. in E minor), was played with sympathy, intelligence and spirit. Why is this delightful work not heard oftener?

Alexander Rihm, pianist, united with Mr. Marum in the sonatina, op. 137, No. 1, in D major, by Schubert. He disclosed excellent qualities as an ensemble player, having a touch peculiarly agreeable in quality. The playing of the quartet was followed with the closest attention by a good sized audience, and its applause was generous and hearty.

Kronold's Season.

Each year sees a fine advance in the number and character of the engagements enjoyed by popular Hans Kronold, the cellist, and this season already promises to eclipse all others. He goes to the Far West and is booked South as well. Demand for his services has increased to such an extent that he has raised his price; he, however, makes exception for fellow artists and churches. What they think of him in Montreal and St. Louis is reflected in the appended notices:

Mr. Kronold, it will be remembered, appeared about a year ago and proved an immediate favorite. Last evening this impression was renewed and all were delighted with his really exquisite playing.—Montreal Daily Star.

Apollo Club Concert.—Mr. Kronold played the 'cello with authority. Chiefly interesting was his delicate rendering of the "Träumerei," following with a group in which there were wide ranges in the exhibition of his skill.—St. Louis Republic.

At the Flemish Opera, in Brussels, a "lyric drama" called "Wilhelm Tell," by Mario van Overeen, met with an enthusiastic reception.

OPERA IN BOSTON.

HOTEL NOTTINGHAM,
BOSTON, October 27, 1906.

Anent grand opera! When Conried failed to put in an appearance last season because—and all America knows why—there were divers grumblings in the musical quarter. There were also intimations that Boston could do without grand opera. But how long? Local pride was touched. So there was no denying the fact that Boston last season missed the annual visit of the Conried Company. So the return of the Conried Grand Opera Company this year for a short season will be welcome news. A city of the population and musical pretensions of Boston should not be without an annual season of grand opera. Teachers of music, and especially teachers of singing, have a personal and business interest in the matter, and might do well to encourage by every means in their power public appreciation of operatic performances. Yet students from out of town are usually the best workers, and these naturally will go to the centers where they can hear grand opera. Without a government or municipal subvention, grand opera must rely on the support of the fashionables in a large measure. While Americans are beginning to appreciate the value of art in life, they do not seem to be ready to make large appropriations from municipal funds for the support of opera. In Boston we have had municipal band concerts in the summer, and also small orchestral concerts in various halls throughout the city in the winter. This is really a recognition of the duty of the city, as a city, to furnish art loving citizens with opportunities for art culture at public expense. Whatever sound argument can be advanced against a municipal appropriation for a local grand opera, not with a star cast, but with good singers and actors, this could not be advanced with equal force against the Boston system's plan of municipal band and orchestral concert? Just now about all that is discussed in musical circles seems to be the coming of the great Saint-Saëns and Puccini's tragic Japanese opera, "Madam Butterfly," which Henry Savage presents at the Tremont for two weeks; the one a great personality, distinguished in musical literature and art, the other a grand opera with modern theme and modern characters, based on the play by John Luther Long and David Belasco, charming and treated with "brilliant and telling force," so advance reports relate. Both events affect differently, but not necessarily a different clientele. Henry Savage's sincere relation with Boston in the past insures almost beyond possible doubt a brilliant reception of a work which has received a most careful preparation—first in the selection of three sopranos of reputation, Elza Szamosy, Rena Vivienne and Louise Janssen; second, in stage accessories and faithful Japanese coloring and atmosphere. "Parsifal" was a memorable event here, and the "Madam Butterfly" initial production in Boston will be welcomed.

WYNNA BLANCHE HUDSON.

AMERICAN INSTITUTE VIOLIN RECITAL.

Friday evening, October 26, a violin recital was given at the American Institute of Applied Music by pupils of Von Ende, those taking part being Donald Morrison, William Small, Elizabeth Chaskin and Sammy Kotler. The program and the manner in which it was performed were not at all what might be expected at a pupils' recital, but rather from finished players. They showed much talent, and to the teacher belongs much credit, the technic, phrasing and bowing being very good. Special mention is made of

young Kotler, eleven years of age, who amazed the large audience by his remarkable playing. He is full of fire, and his tone and technic, as well as winning personality, completely captured all. The last number of the program was a violin quartet, with accompaniment on the organ by Miss Chittenden. All the other accompaniments were capably played by Miss Morrison.

The Cantata Prize Contest.

PHILADELPHIA, October 27, 1906.

Following are the conditions of the \$500 cash prize offered by Strawbridge & Clothier, of Philadelphia, Pa., for the best written cantata on a patriotic subject:

The composer must be an American citizen.

The cantata must occupy at least ninety minutes for its rendition.

An instrumental prelude is required, and interludes may be introduced if deemed appropriate by the composer.

All musical numbers must be fully harmonized, with accompaniment for piano. The orchestral score may be supplied, or not, at the option of the composer.

The complete manuscript must be forwarded to reach Philadelphia not later than February 1, 1907.

A committee consisting of Dr. Wm. W. Gilchrist, Victor Herbert and H. J. Tily will decide to whom the prize shall be awarded.

The right is reserved to reject all manuscripts submitted, if none be deemed worthy of the prize.

While the use of the specially written libretto, "The Goddess of Liberty," is recommended, it is not a compulsory condition of the contest. The musical setting of any other libretto, if of a purely American character, will have full consideration.

The cantata will be copyrighted by Strawbridge & Clothier, who will reserve the right of rendition by their chorus.

The cost of publication will be borne by Strawbridge & Clothier, and the successful composer will be entitled to one-half the net profit from the sale of the cantata.

Manuscript should be forwarded by express, or registered mail, and addressed to Strawbridge & Clothier, Philadelphia.

Libretto will be mailed on request to any composer who desires to enter the contest.

Some Summer Resort Music.

There was a considerable amount of good music during the past season in Wiesbaden, the extra concerts being played by the orchestra of the Zoological Garden of Frankfurt. Evan Schulz was the conductor of the concerts and they were largely attended. The performances were excellent in selection and versatility. One program contained, among others, the names of Wagner, Liszt, Tchaikovsky, Brahms, and a "March Nuptiale," by Sebastian B. Schlesinger, was performed on another occasion.

At a charity concert in Homburg a number of songs by Mr. Schlesinger were sung by Lily Bragiotti. Furthermore, in the same city, at a special concert, songs by the same composer were found with those of the general repertory of classical songs, and Mr. Schlesinger himself was on the program as a singer.

At Bad-Nauheim, with Paris Chambers as a soloist, there was done an "Ave Maria," by Mr. Schlesinger, for cornet. The activities of this gentleman seem ceaseless. In all cases the local papers and critics spoke of the performances and the compositions in the most complimentary terms.

Marjory Sherwin's Successes.

Though young in the career, Marjory Sherwin, the American violinist, a favorite of Sevcik (her teacher for three years), has already gathered laurels galore. An occasion not so long ago was in Krumlov, Bohemia, when the natives sent a very warm letter to her, after her participation in musical and other festivities tendered a party of British journalists. This had the pleasant result that when Miss Sherwin visited England she had there some friends among the men of the press. Just previous to her departure from Prague she made her only appearance there, in the Rudolphinum, and we have already recorded her success on that occasion. Her most recent engagement was with the Rochester Tuesday Musical, that well known club, which engages only standard artists. October 23 she played for them, and the Post Express said this next day:

Marjory Sherwin, the talented young Batavian, was the visiting artist. Miss Sherwin visited England and Prague last year and her success in London was unequivocal. When she came back Miss Sherwin published her European notices. She did not do as artists often do; she did not leave out the lines of adverse criticism; but courageously gave all that was said and left it to the reader to draw his own conclusions. Comment is needless. Miss Sherwin played an elaborate composition by Dvorák, in two movements, adagio ma non troppo and allegro giocoso, op. 53, and three smaller numbers, "Springbrunnen," by Schumann; "Meditation," by Weiss, and "Ronde des Lutins," by Bazzini. Miss Sherwin has three things that speak for her eloquently. The first is the Sevcik technic; the second is temperament, and the third is a Strad. To lovers of the violin in its truest, most august side, her lovely cantilena will appeal most strongly. Her tone is pure, not very large, indeed, but full of warmth. If Miss Sherwin comes to Rochester in recital she may be sure of a good reception.

Florence Austin's Notices.

Florence Austin, the violinist, studied with Schradieck, Camilla Ursu and then with Musin, in Liege, Belgium. While there she was awarded several prizes, and since her return she has appeared in prominent concerts. Several foreign and home notices are appended:

Miss Austin positively carried away her audience by the accuracy and breadth of her playing, in the "Airs Hongroise," by Ernst. She charmed every one by her fire and abandon, and has unusual command over tone color for so young an artist. Her phrasing is artistic, her interpretations manifest both musical and intellectual grasp, and the possession of that intangible something called temperament.—La Meuse (Translation).

Florence Austin, an American violinist (first prize of the Conservatory of Liege), represented the instrumental part of the program. In the midst of the success obtained by our gracious violinists, the young pupil of Ovide Musin appeared to us an artist of a very brilliant future.—L'Express (Translation).

Miss Austin combined with extraordinary technic (which in the concerto in D by Paganini can be compared with the best which has been given here this season) the art which is of more value, namely, to express her feelings. Miss Austin has the temperament necessary to the good artist as shown in her interpretation of the suite in G, by F. Ries, a very clever composition, and the berceuse by Renard, which she played charmingly as encore.—New York Staats-Zeitung (Translation).

Anna Lankow

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GREATER NEW YORK.

NEW YORK, October 29, 1906.

E. A. Jahn, the basso cantante, gave an invitation recital at the Bushnell Art Studio, October 25, assisted by Christian Kriens, violinist and composer, and Eleanore Foster Kriens, pianist. It served well to show the manly quality of his voice, as well as the important details, such as good enunciation, musical interpretation, etc. He sang songs by Bach and other classics, ending with three songs by Kriens, Clay and Johnson. Mr. Kriens played interesting violin solos, and Mrs. Kriens was at the piano during the evening. Among those invited were: Rev. C. H. Parkhurst, H. E. Parkhurst, Mrs. Brown, Carl O. Deis, William M. Crane, Gustav Becker, Edmund Russell, Charles R. Bushnell, Alfred Hallam, Mrs. Enders, H. W. B. Barnes, Kelley Cole, Edward Strong, Mr. and Mrs. Topping Brown, Mrs. Davies, Milton Levy, Victor Whittenstein, Helen Graham, Miss Clinton, Miss Rogers and Edmund B. Munger.

J. Christopher Marks' first recital at his residence-studio occurred Thursday evening, when the following excellent artists appeared: Josephine Miller-Reed, contralto; Eleanore B. Jones, elocutionist; Margaret E. Gaines, pianist; W. A. Kneen, basso, and Harry L. Reed,

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tenor. Mrs. Miller-Reed has a beautiful voice, and had to sing encores; she has the further great advantage of looking well when she sings. Mr. Reed, the tenor, possesses certain high notes that would be the envy of many a man; he emits these with such combined ease and fervor that it is most inspiring. His operatic excerpt, the air from "Faust," and the love song by Manney, were both finely done, gaining him warmest applause. Eleanore B. Jones recited pathetic and humorous selections with effect; she is a natural actress. Miss Gaines and Mr. Kneen did their teacher, Mr. Marks, much credit.

Irwin E. Hassell, the pianist, played at the Allied Arts Association musicale at the home of Eugene V. Brewster, a fortnight ago. He was also solo pianist at the faculty concert given as the opening of the new Conservatory of Arts. His solos were the Chopin A flat polonaise and Liszt's "Tarantelle." On each appearance Mr. Hassell confirmed previous good impressions.

Elizabeth Patterson sings for the Teachers' Association, of Bayonne, November 7; November 8, in Passaic; November 15, in Newark. The November 7 affair is called on the program, "A Classic Song Recital," and Miss Patterson has constructed a very interesting program. Anita Marquisee, the violinist, will assist, and Julia R. Waixel will be at the piano.

May Bradley, contralto, has come to New York for the purpose of doing special repertory work with Alice Breen. She is said to have a fine voice, and is highly recommended for church as well as concert singing.

G. Edward Stubbs, M.A., Mus. Doc., whose booklet on "The Training of Boys' Voices" is a standard authority, writes lucidly and well on "Ecclesiastical Music," and "The Choral Communion Service" in the current issue of The Music Review. The essay will be continued. Dr. Stubbs' pupils occupy prominent places as organists or choirmasters in Episcopal Church choirs throughout America.

Jacob B. Heyman is a young composer whose thoughts turn Strausward, and who recently sketched (at the piano) some of his vocal and instrumental works for the writer. He revels in unusual harmonic and melodic sequences, amid which there is to be discerned genuine gift for original musical thought. He studied with Leon Kramer.

Inez Barbour, recently arrived from Pittsburg, is the new soprano of Tempel Emanu-El, Forty-fourth street and Fifth avenue. She was recently heard by a circle of musical people who are informed as to conditions in New York, and they are united that she has a future, such is the beauty of her voice. October 23 she sang at an organ recital in Jersey City, and she has other engagements booked and pending, through manager Albert B. Pattou.

Clyde C. Capwell, of Binghamton, N. Y., recently spent a brief study period in New York, making fine progress, both in the special study of repertory for a teacher and also in harmony. She learned many standard modern works for the pianist, and showed herself possessed of musical intelligence of a high order in her harmony studies. She returns to her native city with her view as a teacher much enlarged, and the ability to impart knowledge to pupils that comes only from experience and musical associates.

Richard Burgin, fourteen years old, is a violinist of uncommon early attainments. Beginning at the age of six he already has a brilliant technic, so that he plays the Wieniawski "Russian Airs" with bravura. For some months past he has been taught by that sterling artist and teacher, Hjalmar von Dameck, who will develop the boy.

Mrs. F. W. Goudy has been engaged as organist of the P. E. Church of the Holy Spirit, in the Bronx; she studied with F. W. Riesberg.

Carolyn Wade Greene started a class in the Burrowes Music Method some four years ago, both in New York and Brooklyn, until the Brooklyn class grew so that it took all her time. She now has twenty-four private pupils and two classes, all in Brooklyn.

The Anderson-Reohr Recital Company, consisting of Ruth A. Reohr, violinist; William Anderson, pianist, and D'Arlington Reohr, tenor, are booking dates for the season. They have been very successful in the past, a reprint of press notices bearing this out.

Elizabeth V. Reid sends out announcements soliciting work as an accompanist, and as she is said to be capable, experienced and a good reader, she should find something to do.

"National Music Lecture-Recitals"—subjects, (1) Russia, (2) Poland, (3) Scandinavia, (4) Bohemia, and (5) Hungary—are in the course given by Emil M. Burbank, lecturer, and Florence Mosher, pianist. A sixth recital is to be included, "Germany and the Viennese School," with

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compositions by the modern romantic school. Managers, colleges, musical societies, or clubs, will find these lecture-recitals most interesting.

Maggie McCann, soprano, is due to arrive here from Australia soon; she is known there as the "Queen of Scottish Song," and engagements have already been booked for her in America.

John Cheshire, Mrs. Cheshire and Zoe Cheshire, all harpists (Mrs. Cheshire also plays the piano), have originated interesting ensemble numbers, such as duos for harp and piano, duets for two harps, trio for two harps and piano, etc. Their circular tells more about this.

Vivien McConnell, excellent pianist, desires to meet a violinist or 'cellist who wishes to practice ensemble playing.

Gertrude Ina Robinson, harpist, whose studio is at Hatfield House, has issued a graceful looking announcement, with picture of herself at the instrument, in long Grecian robes.

Dr. B. Merrill Hopkinson, who lives in Baltimore, but whose artistic wanderings take him all over these United States, gave a recital in Martinsburg, W. Va., October 18, singing, among other things, "Danny Deever," which he sang here at Aeolian Hall with great effect. A friend wrote him: "Everybody was delighted with your singing, and this means from the stage hands to the mayor of the town. A scene shifter said he did not know about that German, French and Italian, but he did know that 'Danny Deever' got h—l." Dr. Hopkinson gives a song recital at Columbia, Mo., this week.

Tomorrow—Thursday, November 1, at 2 o'clock—the American Academy of Dramatic Arts will present a new play, entitled "The Congressman," by John D. Barry.

Pauline Parker Hathaway is to give a subscription concert at Memorial Hall, Brooklyn, November 16. She is contralto of St. James' P. E. Church. William G. King, violinist, and W. P. de Nike, 'cellist, will assist; William A. Thayer at the piano.

FEW CONCERTS IN ATLANTA.

ATLANTA, Ga., October 25, 1906.

So far there have been few concerts in Atlanta this autumn. Two weeks ago, five local singers united in a concert at St. Paul's Methodist Church, for the benefit of the church building fund: Nellie Nix, soprano; R. D. Armour and F. Cunfell, tenors; and George McDaniel and C. Campbell, bassos. The music heard was from the works of modern composers, including J. Lewis Browne, Hawley, Prentiss, MacDowell, Sullivan, Goetze and De Koven.

At the last students' concert of the Klindworth Conservatory of Music, Hannah Spiro played the solo part in Liszt's "Concerto Pathetique" for two pianos, assisted by Kurt Mueller at the second piano. The same pianists played the last movement of the "Waldstein" sonata of Beethoven. The remainder of the long program included works by Bach, Mozart, Schumann, Chopin, Jensen, Raff, Gurlitt, Eilenberg, Kohler, Merkel, Dubois and Melartin. The pupils who appeared in addition to Miss Spiro were Hans Mueller, Robert Weinmeister, Mildred Eakes, Ruby McGaughey, Vera Simon, Ethel Morrison, Paul Donehoo, Nellie Kate Manston, Regina Silverman, Leone Perdue, Annie Vogt, Agnes Harris, Rosina Asmus and Dolly Scott.

Gyongyoshalaszy Piano Recital December 11.

Zoltan de T. Gyongyoshalaszy, the Hungarian pianist and composer, will give a piano recital at Mendelssohn Hall on the afternoon of Tuesday, December 11, playing a program full of novelties. He is the composer of two beautiful songs, just issued by Bleckwenn, of Steinway Hall, entitled "Thy Face" and "Eleanore," the former for alto, the latter for soprano. Harmonic and melodic contents of these songs are most interesting, the work of a fine feeling man and musician. He has under way a Hungarian opera, "Palmyra," and has composed love songs and piano pieces.

A Cottlow Correction.

In THE MUSICAL COURIER of last week it was stated inadvertently that Augusta Cottlow would "make her first appearance in New York on November 1, since her return from Europe some years ago." As a matter of fact, Miss Cottlow has played in this city eleven times since she came back from abroad. The writer meant to say that Miss Cottlow's appearance on November 1 would be her first recital here in four years.

Strauss' "Salome" had its twenty-fifth performance at the Dresden Opera on October 2.

Petschnikoff Here for Second Tour.

Alexander Petschnikoff, the famous Russian violinist, accompanied by Madame Petschnikoff, also a violinist of distinction, arrived from Europe Sunday on the steamer Bluecher. Mr. Petschnikoff comes fresh from his triumphs in Berlin with the Berlin Philharmonic Orchestra, and from a series of recitals in Vienna. He will make an extended tour of the United States under the management of Henry Wolfsohn. The violinist has not visited this country since 1898, and in that season he played at more than 100 concerts. Petschnikoff is a native of Moscow and is a protégé of Princess Oursoff, of the Russian nobility. His tour will be opened in Pittsburg, November 9 and 10, with the Pittsburgh Orchestra. Thursday evening, November 15, he will make his reappearance in New York with the Russian Symphony Orchestra, at Carnegie Hall. Mr. Petschnikoff has brought with him his famous "Laub" violin, described by violinists as one of the most valuable instruments in existence. A feature of the present tour will be a series of recitals for two violins, in which Petschnikoff will be assisted by his accomplished wife, who, by the way, is an American woman. This musical pair were soloists at the recent Mozart Festival in Salzburg, and their playing of several works for two violins created a musical sensation. Mr. and Madame Petschnikoff will be heard in recital at Mendelssohn Hall in December. During the season, Mr. Petschnikoff will introduce several new concertos. He is to play twice with the Boston Symphony Orchestra, the Theodore Thomas Orchestra in Chicago, the St. Louis Symphony Orchestra, the Cincinnati Orchestra, and four times with the Philadelphia Symphony Orchestra. He is to remain in this country until April.



RECENT SKETCH OF SIEGFRIED WAGNER.

The accompanying picture is the latest sketch of Siegfried Wagner, done at Bayreuth recently just after he had returned from a walk and was trying on the piano several themes which had suggested themselves to him for his newest opera.

Milwaukee, Paterson and Salem to Hear Miss Snelling.

Concerts for Lillia Snelling, the contralto, have been closed in Milwaukee, Paterson, N. J., and Salem, Mass. In Milwaukee she will sing in Bach's "Passion" oratorio. These engagements show the increasing popularity of the young singer.

J. Lester Janeski in Recitals.

J. Lester Janeski, the tenor, gave recitals at the Garden City Hotel, Long Island, and at Greenwich, Conn., a fortnight ago, winning warm praises from various sources. October 28 he was tenor soloist in the "Stabat Mater" at Peddie Memorial Church, Newark, N. J. A number of his best pupils are "on the road" now with opera companies.

A Johnston Achievement.

It is due to the energy of R. E. Johnston, the manager, that the Philharmonic Orchestra will play at the Hippodrome and that the Russian Symphony Society will repeat its Carnegie Hall concerts, on the Sundays following, at the Hippodrome. The dates will be found elsewhere. The scheme originated entirely with Mr. Johnston.

Pioneer Work Recognized.

(From the Toronto World.)

THE MUSICAL COURIER antedated President Roosevelt's spelling reform by several years, for this paper was the first to introduce in music the simplified spelling of words like quartette, sextette, septette, clarinette, technique, programme, etc. THE MUSICAL COURIER's spellings are quartet, sextet, septet, clarinet, technic, program, etc., and they have since been copied by most of the papers printed in English.

De Lara's "Messalina" is soon to be done at Leipzig.

SAMAROFF IN PHILADELPHIA.

Olga Samaroff last week repeated in Philadelphia the extraordinary success with which she has been meeting everywhere on her present brilliant tour. She was the soloist with the Philadelphia Orchestra, under Fritz Scheel, and the following press excerpts from that city prove how completely Mme. Samaroff captured its critics and its public:

Olga Samaroff, who played the extremely difficult and beautiful first piano concerto of Tchaikowsky, renewed the most favorable impression that she has already made here. She is an artist to the finger tips. She combines a digital delicacy that is pearly and purling with an amazonian power of mere muscle that is masculine and masterful. She is at once poetical and grotesque. She stands out as one of the very few really fine pianists whom we are permitted to hear. Madame Samaroff is one of the most welcome of the newer generation of musical artists.—Evening Telegraph.

Olga Samaroff, the soloist, was warmly welcomed. Her calm poise, so sharply in contrast to her brilliant temperamental interpretations, was in evidence as usual. From the resonant opening chords of the Tchaikowsky concerto, through the varying moods of this splendid composition, she showed her abundant power, without forcing her effects. There was an unusual willingness to deftly subordinate her own playing in passages such as the episodic waltz rhythm, when the piano in a series of fluttering chords serves only as accompaniment to the 'cellos. The display of a brilliant technic controlled by a cool head in the great climax, so captivated the audience that the house rang with enthusiasm.—Public Ledger.

The second rehearsal of the Philadelphia Orchestra yesterday afternoon at the Academy, gave this city an opportunity of hearing Olga Samaroff, the brilliant pianist, at her best. I have never heard her play with such authority. She was completely self-possessed, yet her emotional nature aroused her as the glorious Tchaikowsky concerto, No. 1, in B flat minor, progressed. Olga Samaroff proved herself one of the most thoroughly artistic pianists that America possesses. America has, by its approbation, raised the accomplished pianist to her present position, and yesterday she again proved her genius.—Evening Item.

Interest centered in the appearance of Olga Samaroff as the soloist. Madame Samaroff has the honor of being the only American woman ever admitted to the piano classes of the Paris Conservatoire, the only other American admitted to these classes having been Edward A. MacDowell, the composer. Madame Samaroff has been heard before in Philadelphia, and her performance yesterday afternoon confirmed the previous opinion of her excellence as a pianist.—Record.

Madame Samaroff more than lived up to the reputation she established here last season, and won increased admiration by her truly magnificent interpretation of Tchaikowsky's great No. 1 concerto for piano and orchestra. The work is tremendous, demanding virile powers, but Madame Samaroff came up to its requirements without difficulty, and played with remarkable facility, power and brilliancy. The program will be repeated this evening.—Bulletin.

Agnes Gardner Eyre to Teach.

Agnes Gardner Eyre, one of the most meritorious of the women pianists of New York, has entered upon her duties as an instructor in the Institute of Musical Art. A number of advanced pupils have been committed to her care. Miss Eyre is not only a brilliant and refined pianist, but an exceptionally able teacher. Last Thursday she gave a recital in the fashionable school of the Misses Masters, Dobbs Ferry, and her success was great. She received as many as five recalls. It is the purpose of this pianist to do a good deal of recital work this season. It will be remembered that Miss Eyre was the pianist with Kubelik on his tour through the United States last year. Wherever she appeared she fairly divided the honors with the violinist.

Emil Sutro Dead.

Emil Sutro, who died in New York on Saturday, was a man who combined business ability with literary skill. Among his published works are: "The Basic Law of Vocal Utterance" and "The Duality of the Voice." Mr. Sutro is survived by a widow, one son, Paul Sutro, and one daughter, Mrs. George K. Kirkham, of Montclair, N. J. The deceased was born in Aix-la-Chapelle, Germany, in 1832. Mr. Sutro was one of the pioneers of California, but he returned to the East in 1880 and located in Philadelphia.

De Reszke's Method in New York.

A famous wit once said that every man has his own method. It is not authoritatively known that he referred to singing masters, but it is unfortunately true that there is too great a diversity of method in that field.

Ross W. David, an exponent of the famous old Italian method that has made Jean de Reszke so famous, has returned to his old studios, at 22 East Twenty-second street, and intends to teach the style of singing handed down by that master.

Madame Niessen-Stone to Give Recital.

Madame Niessen-Stone will give her first song recital in Mendelssohn Hall on Wednesday evening, November 14. Though Madame Niessen-Stone is best known here as a teacher, her reputation abroad was made as a recital and operatic artist.



BOSTON.

HOTEL NOTTINGHAM,
BOSTON, October 27, 1906.

The opening of the New England Conservatory for this season showed a large increase over the 2,350 listed students of last year, a triumph for Boston surely, when, too, it is remembered that every State in the Union, besides several foreign countries, is represented. The résumé is interesting. A number come from England, Scotland and Ireland, even Russia, Japan and far South Africa; Porto Rico, Cuba, Honolulu and Manila are homes of not a few. The faculty is practically the same as last year. Pietro Vallini, a composer, conductor and teacher, has recently been installed for the coming year in the old place filled so acceptably for several seasons by the late Orestes Bimboni. Signor Vallini will teach voice and conduct the opera school, in which it is recalled so many young singers have shone, at least for the time being, as stars of the first magnitude, at the Boston Theater, where the annual public performances certainly vie with many professional ones in point of stage detail and artistic production. The present instructor was born in Italy, has studied with the greatest maestros of his time, among whom were Nagi, Mabellini and Scontino at Milan, besides appearing as musical conductor at Madrid, Barcelona, St. Petersburg, Rome, Florence, Naples, Havana and Buenos Ayres. Patti has sung under his baton. Vallini has also composed successfully; his opera "Voto" was produced in Rome. Thus Signor Vallini comes with a brilliant record, and already has large, well filled classes at the Conservatory, where his standards of instruction stand as an authority.

Every year free scholarships given by the Conservatory afford students with talent a chance for perfecting it. This magnanimous offer has created a widespread interest in and love for the institution. The contest, always friendly, never acrid, yet resulting in keen disappointment to many, includes both men and women. Recently fully 260 young people had their voices tried under the direction of Armand Fortin, superintendent of the vocal normal department. Some forty of these were accorded partial scholarships, getting lessons for a nominal fee. The seven "lucky" ones given the free scholarships for the coming year are Georgia L. Place, Mae T. Gormley, Helen Wells, Elizabeth Ida Jackson, Walter C. Bruce, John F. Kelly and Oscar Enelund. Dr. Chadwick, director of the Conservatory, returned from abroad last month, after a delightful year, of which, later in the season, he will devote an afternoon to a detailed account.

Oratorios in Church.

The following announcement has been issued by the music committee of the First Baptist Church, Commonwealth avenue:

The winter's musical services at the Baptist Church, Commonwealth avenue, will begin November 18, and there will be fourteen different oratorios given by the quartet and a chorus of twenty. As in previous years, admission until 7.35 will be by card, which may be obtained by applying by mail to music committee, First Baptist Church, Boston, enclosing an addressed, full size, stamped envelope, before November 8, after which time the cards will be distributed as far as the capacity of the church will permit.

Faelten School Pupils' Concert.

The program of a piano recital to be given by Myrtle Jordan, assisted by Carl Faelten and Edith Weye, at Asbury Temple, Waltham, Mass., on Thursday evening, November 8, is as follows:

First Movement of Concerto, G minor.....	Moscheles
Second Piano, Carl Faelten.	
Spring Song, from Songs Without Words.....	Mendelssohn
Spinning Song, from Songs Without Words.....	Mendelssohn
Valse Brillante, A flat major.....	Chopin
Song, My Native Land.....	Tito Mattei
Edith Weye.	
Sonata, op. 816.....	Beethoven
Adagio and Allegro (Les Adieux).	
Andante (L'absence).	
Vivacissimo (Le retour).	
Song, Who Knows?	Max Heinrich
Edith Weye.	
Adagio and Finale, from Concerto.....	Moscheles
Myrtle Jordan and Carl Faelten.	

Out of Town Concerts by H. G. Tucker.

A series of concerts arranged by H. G. Tucker insures ardent interest and enthusiasm in out of town music lovers. It consists of four concerts in the following towns: Worcester, Springfield, Hartford and Bangor. In each of these Mr. Tucker himself will appear as solo pianist. The first concert is given by the Kneisel Quartet; the second by the Marguiles Trio, and Gogorza will appear at the third, when Mr. Tucker accompanies him besides playing soli. At the fourth concert the Boston Symphony Quartet will play in each place excepting Bangor, where Samaroff has been engaged to give the entire program.

Gertrude Franklin Salisbury's Pupils.

Gertrude Franklin Salisbury, distinguished alike as a voice teacher and coach, always with a long list of professional pupils besides those strictly in private life, opens her studios for the season with an even more auspicious "following" than for years past. Her pupils are often heard from. In the list of gifted singer pupils Mrs. N. T. Crowell, of Norwich, Conn., who made so distinctive a success in Madame Salisbury's concert last spring at Potter Hall, when she sang Dvorák's "Good Night" and Meyerbeer's beautiful "Shadow Song," now announces a song recital to be held in Norwich the last of November. Mrs. Crowell has a beautiful soprano, and is the soloist in the Episcopal Church in Norwich, where there is also a large chorus.

Another pupil, Mrs. H. E. Barrows, of Providence, R. I., will give a number of recitals the coming season, the first one being in Providence, where she always attracts representative audiences, and will be later heard in Boston. Mrs. Barrows will also sing in "The Messiah" in Boston, December 25, and at a later date in Worcester.

Another pupil of exceptional promise is Mrs. M. G. Guckenberger, who will be heard in a Boston recital and a series of concerts throughout New England. Mrs. Guckenberger has for several seasons delighted the smart summer colony at East Gloucester, Mass., with her beautiful voice.

Heinrich Gebhard's Season.

Heinrich Gebhard, the Boston concert pianist, has entered upon an active season that promises to exceed his work of last winter before the public. Thursday afternoon, October 11, Mr. Gebhard appeared in concert at Mrs. Bird's Walpole home. The program was given in conjunction with C. M. Loeffler, violinist, and Bertha Cushing Child, contralto, and the numbers comprised a violin sonata by Fauré, piano solo by Chopin and Tchaikovsky, and songs by Loeffler. The audience was a representative gathering of the musical cult of Boston. The finished piano performance of Mr. Gebhard elicited warm approval from his attentive auditors. Some of Mr. Gebhard's forthcoming engagements include appearances with the Boston Symphony Quartet in Boston next Monday evening; the Kneisel Quartet at Cambridge, November 7, and with the Hoffmann Quartet in the latter part of November. He will also be heard at one of Miss Terry's subscription recitals in Boston during the series. Besides concert work, Mr. Gebhard will entertain a large piano class this winter at his studio, in Steinert Hall, Boston.

Anna Miller Wood's Pupils.

Llewella Martin Olafson, pupil of Anna Miller Wood, has been engaged to fill the contralto position in the choir of the Winter Hill Congregational Church, at Somerville, Mass. Lillian Edwards, soprano, and also a pupil of Miss Wood, has been engaged to fill the solo position in the choir of the First Baptist Church, Brockton, Mass.

MORE BOSTON NEWS.

Florence Hartmann, of Boston, has been making a brilliant success of concerts in Minnesota. Marie Schade, a Danish pianist, accompanied her.

The Amphion Club, a large male chorus of Melrose, Mass., directed by E. Cutter, Jr., for several seasons, are preparing Horatio Parker's "Spirit of Beauty," an ode written by Arthur Detmers for the dedication of the Albright Art Gallery, in Buffalo, N. Y. This very interesting number is to be accompanied by a full orchestra, and is on the program of the club's first concert of the season. It will be recalled that Mr. Cutter has "brought out" in Boston several beautiful works, among which are some of Mrs. H. H. A. Beach's most interesting ones.

December 12 and February 27 are the dates for the two concerts to be given by the Boston Singing Club, at Jordan Hall. The first will consist mainly of part songs and Handel's chorus, "Zadok the Priest." There will be highly attractive numbers, especially some by Saint-Saëns, obtained by H. G. Tucker when in Paris the past summer, and another interesting composition by a New York man—Gerritt Smith—consisting of a chorus and quartet, with organ accompaniment. Bessie Collier, violinist, who stands crowned with a Worcester Festival success, will be the soloist of one of these concerts.

During the summer Frederick M. Waterman filled several engagements at crowded musicales in New York,

Troy, Murray Hill, N. J., and Hartford, Conn., where he was received with fervid enthusiasm.

There will soon be a special church service at Emmanuel Church, under the direction of Arthur Hyde, by the New England Chapter of the American Guild of Organists.

Willy Hess and Bertha Cushing Child, with H. G. Tucker, piano soloist, will give the opening Sunday chamber concert in Chickering Hall, December 2.

George Proctor is one of the home artists booked to appear with the Boston Symphony Orchestra in some of its New England concerts. Mr. Proctor will also concertize in the South and in the Middle West during the season.

Mary Ingles James, who is best known for her valuable treatise called "Scientific Tone Production," as well as voice teaching, spent the summer months in the Middle West, where her following is distinctively enthusiastic. Mrs. James has resumed her classes in Boston.

The Madrigal Club, which will give one of the Sunday chamber concerts, has a very interesting personnel, which it may please the public to know:

Sopranos—Annie Estelle Hollis, Gertrude S. Holt, Blanche M. Kilduff, Teresa Mahoney, Gertrude Miller Woodruff.

Contraltos—Louise Bruce Brooks, Bertha Cushing Child, Adelaide Griggs.

Tenors—Bruce Hobbs, Thomas Johnson, Robert Martin, George J. Parker.

Basses—D. M. Babcock, W. B. Phillips, Clarence H. Wilson.

Mary Desmond, an Englishwoman residing in Boston for the past year, and said to possess a contralto voice of rare beauty, will sing at one of the Cecilia concerts. H. G. Tucker, who has also engaged Miss Desmond to sing at one of the chamber concerts in Chickering Hall, is enthusiastic over this singer and the qualities possessed by her, which make for eminent success as an artist.

Emilio de Gogorza announce a song recital in Chickering Hall on November 23.

Arthur Foote will play the C major piano quartet with the Kneisel Quartet at Brooklyn, November 1, and at Cambridge, November 5.

The Apollo Club will give four concerts in Jordan Hall this season. The dates are November 21, January 9, February 20 and April 5. Emile Mollenhauer, conductor, has arranged some very attractive work. The program of the first concert presents Converse's "Laudate Dominum," with accompaniment for organ, two trumpets and four trumpets. Mr. Converse prepared the "Laudate" originally for the Harvard Medical School, where it was sung at its dedication on September 21. Other numbers on the program of the first concert will be part songs by Spofforth, Storch, Kremsner, Schubert, Heuberger, Schilling, Abt, and the "Soldiers' Chorus" from "Faust." Grace Barnard Williams, always a favorite in Boston, will be the soloist. At the second concert Edward P. Johnson will sing; at the third, Bertha Cushing Child; and Louise Ormsby and Adolph Bak, violinist, at the fourth.

The announcement by the Handel and Haydn says: "The board of government of the Handel and Haydn Society has decided to give a concert on Sunday evening, November 4, in further aid of the building fund. This society will then give its fifty-fifth performance of 'Elijah.' Genevieve Clark Wilson, soprano; Bertha Cushing Child, contralto; Edward Johnson, tenor, and Gwilym Miles, baritone, have all volunteered their services."

Homer G. Humphrey, of the New England Conservatory faculty, gave an organ recital in Jordan Hall on Wednesday, October 17. The audience was large and representative. This was the second of a series of concerts given annually by the conservatory. The program was especially interesting, including pieces by Bach, Saint-Saëns, Schumann and Franck.

Louis Schalk, Helen Hopekirk and Felix Fox are booked to appear at Steinert Hall during November.

The Boston Operatic Society, an organization a couple of years old, perhaps, with James Gilbert stage manager, and Herbert F. Odell, conductor, perform "Robin Hood" in Jordan Hall on December 4 and 5. The cast is wholly local, and consists of young singers who are said to have fresh voices and considerable histrionic talent.

Saint-Saëns worshippers are disappointed! The maestro's debut at the Hub was postponed.

WYNNE BLANCHE HUDSON.

"MADAM BUTTERFLY" COMING.

"Madam Butterfly" is to have a reception in keeping with her grand opera dignity when this much talked about Japanese heroine arrives at the Garden Theater for her first New York engagement the week after next. In addition to the grand opera company, with three distinct casts of principals necessary to give eight performances a week, "Madam Butterfly" will be accompanied by an orchestra of more than sixty musicians. Outside of the Metropolitan Opera House there is no theater in New York with an orchestra pit large enough to accommodate all these players. Accordingly Henry W. Savage will install a force of carpenters in the Garden Theater this week to build a new orchestra pit. This will be 10 feet below the parquet floor, so that the musicians will be concealed from the audience as they are at Bayreuth and a few other large opera houses in Europe. The orchestra pit will extend 30 feet back from the apron of the stage, necessitating the removal of three rows of chairs.

"Madam Butterfly" brings no less than five prima donnas of equal rank, and while all these may not appear in the title role of the opera, they have all been imported from abroad and will expect the attention always demanded by foreign artists. This means that Mr. Savage must have constructed five separate and distinct star dressing rooms for their accommodation. Three of the artists have already scored heavily in the name part of "Madam Butterfly" and Manager Savage is not yet settled in his mind who will be presented for the opening performance in New York.

American singers and music lovers have heard of the success of Rena Vivienne, the talented American girl who captivated everybody at her first performance in Washington, and it is said she stands a good chance of being selected to impersonate Butterfly the opening night in New York. Miss Vivienne comes from the same State as Olive Fremstad. She studied three years under Victor Maurel and was preparing to make her operatic debut at La Scala, Milan, when Puccini, the composer of "Madam Butterfly," who had already selected one prima donna for Mr. Savage, heard her and recommended her engagement. Miss Vivienne sang the opera for Puccini and his stage manager, Tito Ricordi, at a special performance in La Scala. She is an extremely young woman for such an important role, being scarcely out of her 'teens, but her beauty and general appearance are said to be so Japanese that she is easily mistaken for a real geisha girl when she appears in her costume and makeup on the stage.

Another prima donna who promises to be a surprise is the Hungarian beauty, Elza Szamosy, who sang in the opera last winter at Budapest. Mme. Szamosy is also young and petite as any Japanese maiden and possesses a superb high soprano voice that is heard to fine advantage in the role of Cho-Cho-San.

Still another Butterfly is Louise Janssen, the Danish prima donna, who has been singing Wagnerian roles at Lyons, France, where she has been the leading operatic prima donna for the past six seasons.

There are two more American girls in the "Madam Butterfly" prima donna forces, both natives of this city. One is Harriet Behnec, who comes direct from the German Opera Comique at Berlin, a new institution established less than two years ago. Miss Behnec was drafted from

the Royal Opera forces to take the chief contralto roles at Berlin, and in "Madam Butterfly" she will have the part of the Japanese maid, Suzuki. Alternating with Miss Behnec will be Estelle Bloomfield, a pupil of Lilli Lehmann.

The Symphony of Sound.

By L. HARRIS.

There's a harmony of hammers,
there's a symphony of sound,
In the rakin' and the scrapin'
and a clearin' of the ground;
There's new foundations started
while the old ones yet are hot,
There's ten thousand men regainin'
what they had but haven't got.
There's a harmony of hammers,
there's a symphony of sound,
There's a hell's mint pile of work to do,
and there's no one standin' 'round.
There's a thousand head of horses
a cartin' dirt away,
There's a thousand teams a tuggin'
and a bringin' stuff to stay,
And everybody's at it
exceptin', well, a few
Who had to lay them down and rest
from doin' work for two.
There's a harmony of hammers,
there's a symphony of sound,
There's a hell's mint pile of work to do,
and there's no one standin' 'round.
There's shirt sleeves everywhere you go,
top hoots and overalls,
And the men are all a scrapin'
with their backs agin the walls,
A workin' and a strivin'
and a buildin' up a town
That no strength of future furries
can ever batter down.

So—

There's a harmony of hammers,
there's a symphony of sound,
There's a hell's mint pile of work to do,
but there's no one standin' 'round.

Effie Stewart Sang at Club Reunion.

Effie Stewart sang at the Hotel Astor last week, at the reunion of the Federation of the Daughters of Ohio. The finished art and rich voice of the soprano were admired by a representative assemblage of her sex. Miss Stewart's numbers were an aria from "Richard Cœur de Lion," Grétry; "Eighteenth Century Folk Song," D'Alyrac; "May," Reynaldo Hahn; "Chanson de Printemps," Saint-Saëns; "A Pearl," Herbert Brunning; "God Speed You, Dear," Theresa del Riego; "I Know a Lovely Garden," d'Hardelet; "Song of April," Rogers, and "Come to the Garden of Love," by Mrs. Sumner Salter. As an encore, Miss Stewart sang one of her own compositions, "Nightingale Song."

Rose Ford Available for Concerts.

Rose Ford, the American violinist, who has studied for five years in Berlin with Anton Witek, will give concerts in this country this season. Miss Ford is a native of South Carolina. Her talents are unusual. Critics of Germany and those of this country who have heard her are united in their commendations. The critic of the St. Louis Star, after hearing Miss Ford at her debut, wrote:

The first number, Bruch's concerto in G minor, received enthusiastic applause. Miss Ford plays with great accuracy and a finished technic, besides much soul, as was evinced in the second movement of the concerto.

Plans of the Women's String Orchestra.

At the recent meeting of the Women's String Orchestra Society, of which Carl V. Lachmund has been the musical conductor the past ten years, these officers were re-elected: President, Mrs. William T. Bull; secretary, Mrs. Henry Siegel; conductor, Mr. Lachmund. In order to give more time to outside concerts, this season, it was decided to omit for this winter the usual series of three concerts at Mendelssohn Hall.

J. Jerome Hayes' Studio Recitals.

J. Jerome Hayes has arranged a series of studio recitals, to be given throughout the season, at his Van Dyck studios, Eighth avenue and Fifty-sixth street. Following this series, Mr. Hayes will give a final recital or public concert. It has not been decided where this concert is to be given.

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MUSIC AND MUSICIANS UP IN MAINE.

PORTLAND, Me., October 26, 1906.

Abbie N. Garland is director of the Bangor Piano School, now in its sixth season. Miss Garland is a pupil of Mrs. A. M. Virgil. She gets admirable results in training professional players, teachers and home music lovers. Prosperity shines into the big, sunshiny studio, and Miss Garland is one of the happiest musicians in Maine. Regular weekly recitals for pupils (parents admitted), and talks on musical analysis, history and biography, by Miss Garland, and in festival time, information on its music and instrumentation, vary the work of this charming music school. Occasional recitals are held in an outside hall. Miss Garland is especially alive, progressive, and enjoys her work thoroughly.

Sara Peakes, formerly of Philadelphia, and a relative of the singing teacher of that name there, is one of the leading vocal teachers of Bangor. Mrs. Drinkwater Anderson, whose singing in the festival was so distinctly successful, is one of Miss Peakes' pupils. She studied, too, with Mrs. Wasgatt and Mrs. Brooks, a pupil of Vannucini. She now teaches in Augusta.

The various conductors of festival choruses throughout the State give many entertainments of their own through the year, partly in the interest of funds, and partly as an outlet for musical energy. There is a growing tendency toward operatic selections and light opera.

The matter of singing without notes was much discussed at the Maine festivals. The fight (incessant) of all conductors to get his chorus to watch indications, raises the question, "Why not memorize sections as they go along?" All school children are coming to do this. The chorus says: "Why should we when the soloists don't?" Soloists who do are always doubly successful.

Henri Gilbert, of Boston, recently produced "The Mikado" in Portland. The very first move he made was to dismiss all books from rehearsal. The work was easily and perfectly memorized. Mr. Chapman had a young member of his chorus brought out and applauded who sang without her notes. It is all an attitude of mind. Some choir singers of years and years standing cannot sing "Old Hundred" without books.

Mr. Wight, of Bethel, conductor of the festival chorus at Rockland, memorizes the festival program first thing. This is a specially active conductor and a cousin of James Wight, whose "Festival March" was directed by its composer at one of the festival concerts in Portland.

Among enthusiastic festival patrons is Mrs. Frederick Bigney, of Greenville, near Moosehead Lake. Mrs. Bigney is more of a musical spirit than many performers, ardent in love of the art, keen and perceptive in criticism, with fine memory for literature and for fact in music, a constant student, and one who improves every opportunity. She plays piano and has trained several children to correct ear and taste. Other musical spirits of her town are Mrs. Harry Sawyer, Mrs. Raymond Fowles and Ruby True, who has been studying in Boston. The Rev. Dr. Fowles, of Greenville, is so deeply interested in the musical welfare of children that he went himself into

the public schools and taught them. E. G. Rowe, a member of the festival chorus, is a brother of Mrs. Bigney.

The Misses Bonsey, of Ellsworth, have been members of the chorus for three years. One has taught in school music of her section. Both play the piano, are young, studious, attentive and ambitious.

Mae Silsby, the Bangor piano accompanist, plays the organ in the Unitarian Church. Her accompaniments with soloists are good. William Cochran is a Bangor pianist.

Mr. Rollins, festival conductor at Ellsworth, is a most interesting man. Editor of a paper in his town, he does everything for music. He feels deeply about the festival movement in the State, and remarks that it is the Phoenix of the old time singing school. Mr. Rollins speaks earnestly of public school music work.

Maurice Rumsey, one of the most promising and clever of those workers and formerly stationed at Bar Harbor, has caused much regret there by going into music life in New York. He was another who always memorized his score, and made people give up books. When he gave "Elijah," in Bar Harbor, he had the Ellsworth chorus come to unite in the work. Mr. Rollins went up and sang in the chorus there. This indicates the esprit de corps among the musicians of the State.

Mrs. Boothby, of Portland, is one of the whole souled patrons of all music activity. She and her husband, Colonel Boothby, are always doing something. An accomplished hostess and loving artists, the Boothbys entertain royally. Both are great Creatore admirers. An article might be written on their value to music.

Bangor has 25,000 people, about seventeen churches, all having good quartet choirs. The Schumann Club, for piano advancement, meets in the charming new hall of M. H. Andrews' music house. There are about 100 members in the club, all the leading piano teachers uniting harmoniously. Mrs. F. D. Tuck is president, Mrs. Jewell secretary of the club.

Mr. Andrews' place was the festival news headquarters for Bangor. A more congenial one could not have been chosen. New, freshly wood and painted, with all modern equipments, lighting, heating and a warm and courteous welcome, it was just the place, he just the man. Mr. Andrews has always been an active music leader. He conducted an orchestra for many years in Bangor, is a violinist, cornetist and maker of violins. He has his workshop and specimens of his handiwork with an oil painting of the last and best instrument made from woods of a historic building. He speaks with pride and affection of the public spirited men who have helped along the festival movement, and of the advance in many directions as a result.

The Hon. F. O. Beal is the Bangor citizen who, of all others, has done much in that direction. The Music Auditorium is built on his land; valuable land, too, donated to music. Much of his money has otherwise gone into the enterprise, and his spirit has stirred others.

Citizens of the place really appreciate his efforts, and those of Messrs. Wardley, Hill, Rollins, Andrews, Parker, Bright and Longfellow, who have done so much.

In Portland, too, Edward A. Noyes, F. E. Boothby, G. S. Chalmers, J. M. Gould, Irving, True, Whitmore, Wardman and others have inspired the town with music enthusiasm. Money, effort and influence of such men, united with the interest of their families, form a rich music endowment. Rich citizens of other States might well follow the example set by Maine.

Maine women seem to know much about music, its literature movement, etc. They study, read and discuss it in clubs, while their husbands and friends conduct. Mrs. G. S. Davis, accompanist and conductor, is invaluable in the Portland work. Solomon W. Bates is vice president and aid there also.

Dr. Latham True, organist and pianist, is an esteemed Portland musician. Llewellyn Cain is a leading vocalist. Frederic Mariner is well known in the city and elsewhere as a pianist and teacher of piano. Albert Brinkler has recently come from London, bringing with him the English organ and choir boy influence, which is being welcomed at St. Luke's Church. Henry K. Kotschmar, organist and composer, has just written a Te Deum, which is much admired. H. W. Traver is manager of the Steinert House in Portland. Harry Seyfarth is indefatigable in music lines. Mabel F. Jordan, vocal student (with Mr. Stevens), is a member of the chorus, a bright musician, and ready helper in all directions.

The Portland Madrigal Club is unique as being composed of pupils of two vocal teachers, Mr. Cain and Mr. Stevens. It numbers about fifty, and gives recitals at the Armory.

Creatore has had great triumphs in the Jefferson Theater, Portland, and all speak in the usual enthusiastic fashion about his genius.

Cressey & Allen Music House was the festival headquarters in Portland. It was constantly a scene of animation.

O. E. Wrynn, clarinet, and Herbert Stuart, horn, and P. H. Amidon, horn, are popular performers.

Mrs. E. W. Gehring is one of those enthusiastic music lovers who do so much for the art. She is one of the charming pioneers of the Portland Festival work and retains an active interest therein.

Marie McNeal, the young cornetist, was playing in the Fenberg organization at Portland. The company tours till May. Good business was done, even through festival days.

Children of the Reform School near Portland are allowed to go to the festival as reward for good conduct. A large bouquet of flowers, cultivated by the youngsters, is each year presented to Mrs. Chapman.

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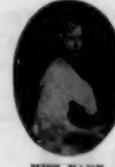
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NEW MUSIC.

"Fifty English Songs and Ballads."

The collection of fifty English songs and ballads, in one volume, published by William A. Pond & Co. ought to be in the library of every singer and vocal student. The songs are chosen from the best of their kind from the thirteenth to the nineteenth century, inclusive. J. W. Joudwine, the editor of the collection, has prefaced the book with an instructive essay on the ballad. The book is simply entitled "Fifty English Songs and Ballads," with the sub-title, "From the Thirteenth to the Nineteenth Century." While many of the choicest examples of song literature are to be found in the new song book, no one will be likely to find fault with the editor because he has omitted some of the hackneyed and trivial ballads demanded by the last generation. The editor has displayed commendable taste, and singers will be certain to be grateful to have so many beautiful songs under one cover. The book is published in both cloth and paper editions, and for high and low voices.

Elementary Harmony.

William A. Pond & Co. have recently issued from their presses the third and fourth series of the "The Musical Writing Book," which consist of a collection of exercises for acquiring a practical familiarity with elementary harmony. The author, Prof. H. G. Tiepke, shows intelligently an easy way to master the foundation of harmony. What is as important almost as the subject matter is the beautiful clear type and the high class paper. Students of music have often rebelled at the almost illegible notes and staff illustrations in many books on harmony. But here in these volumes they will not be obliged to strain their eyes to help them in their studies. Every student of harmony, especially beginners, who cannot solve the harmony problems set before him should be supplied with these sensible works by Professor Tiepke.

Song Recital for Charity in Grand Rapids.

GRAND RAPIDS, Mich., October 27, 1906.

A local hospital was benefited by a song recital at the home of Mr. and Mrs. William H. Anderson Wednesday evening of this week. The singers were: Mrs. George Murphy, soprano; George Murphy, tenor, and W. J. Fenton, also tenor. Ferdinand Warner was the assisting pianist. Many of the prominent people of the city were present to enjoy the fine program:

Dawn	Somerset
Could My Songs Their Flight Be Winging	Hahn
April Blossoms	Clough-Leighter
Afterwards, Love	D'Hardelot
Serenade	Neidlinger
Die Lotosblume	Schumann
Ich Wand're Nicht	Schumann
Du Bist wie Eine Blume	Rubinstein
Mr. Fenton	
O, Lay Thy Cheek On Mine, Dear Love	Jensen
False Caprice	Mr. and Mrs. Murphy
Allerseelen	Strauss
Morgen Hymne	Henschei
Matin Song	Payne
Mother o' Mine	Tours
A Dream	Wright
Hindoo Chant	Bemberg
Minuet	Mr. Murphy
Awakening	Delaney
A Night in Spring	Mason
Mr. and Mrs. Murphy	Sawyer

"The Mermaid," a New Cantata by Julian Edwards.

Julian Edward's fertile musical pen has produced one more clever work, this time a cantata, entitled "The Mermaid." The composition is written for soprano and tenor soli, chorus and orchestra. There is also an excellent piano score for those who cannot undertake its performance with a full orchestra. The poem, by Daniel Amadeus Attar, is admirable. The aquatic flavor is charming, and the composer has not missed getting "atmosphere" into the music. The score is certain to appeal to musicians, and at the same time, the listener who does not understand theoretically, but just loves it, will find much to applaud. Conductors of choral clubs will be certain to try "The Mermaid," now that it is on sale at the music stores.

Preparing for Safonoff at the National Conservatory.

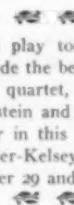
Wassili Safonoff, the great Russian conductor, teacher and composer, will get a warm welcome when he comes to take up his work as director of the National Conservatory of Music this week. It is stated that a number of pianists, now before the public, will come to New York to study interpretation with this eminent authority. Safonoff was a pianist before he became an orchestral conductor. The critics of Europe pronounced him a wonder-

ful teacher. The man's versatility is as remarkable as his musical gifts, for he excels in several branches; indeed, it may be truthfully added that he is master of several branches. He is a great conductor—one of the few really great ones—a great teacher and a great executive in the management of a conservatory. He will conduct the National Conservatory orchestra, and, besides his piano classes, will teach conducting to ambitious musicians determined to become orchestral leaders. As some of the musicians of the world know by this time, Safonoff is to divide his time between the New York Philharmonic Society and the National Conservatory of Music, located at 47 and 49 West Twenty-fifth street. More about this gifted and magnetic man in future issues of THE MUSICAL COURIER.

WISCONSIN CORRESPONDENCE.

APPLETON, Wis., October 25, 1906.

Residents of Appleton are very proud because this town was the first American home of Fannie Bloomfield-Zeisler. Mme. Zeisler is a great favorite here, and on the occasion of her last concert in Appleton received a tremendous ovation.



The Kneisels are to play today at the Zenier studio. The program is to include the beautiful D minor quartet of Schubert, the Dvorak quartet, op. 96, and three short pieces by Grieg, Rubinstein and Glazounov. Other artists who are to appear later in this (artists' course) series of concerts are Mme. Rider-Kelsey and Emilio de Gogorza, the soprano on November 29 and the baritone on January 2.



Georgia Hall, the Appleton pianist, who lately returned from her studies with Carreño in Berlin, is available for recitals. Last week Miss Hall gave two concerts, one at Grafton, and the other at the Athenaeum, in Milwaukee. Her program included the "Waldstein" sonata of Beethoven, the Chopin sonata, op. 35, and also a group by Henselt, Mendelssohn and Liszt. Miss Hall is splendidly equipped for her chosen profession. She has endorsements from her teachers, among them Rafael Joseffy, with whom Miss Hall studied five years before going abroad.



The Male Choir at the Congregational Church, numbering fifty voices, and one of the oldest musical organizations in this part of the State, is soon to sing Mendelssohn's "Forty-second Psalm," to be followed by "The Lay of the Bell," by Romberg.



Shanna Cumming, the New York soprano, is to be one of the stars at the concert at the Congregational Church, November 2.



Clarence Shepard, an old Appletonian, is to succeed John Silvester as head of the piano department of Lawrence University. Mr. Shepard is also an accomplished organist, having studied in Paris with Guilmant last year. It is announced that Mr. Shepard will retain his position as organist of the Baptist Church at Oshkosh.



An interesting trio has been formed recently by three charming young ladies—Alice Barnes, a pupil of César Thomson, Hallie Ramsey, a pupil of Sauret and Patri in Dresden, and Ethel Ramsey, a rising pianist.



Arthur Shattuck, the pianist, has left Paris, and it is reported will soon reach his home. Mr. Shattuck is under the management of Rudolph Aronson.

ALEXANDER ZENIER.

Giraudet in New Studio.

M. Giraudet, the famous singing master who has been spending the summer at his beautiful home at Trouville, France, where he has been coaching a number of his advanced pupils for the opera, has just returned to New York and taken his private studio at 113 East Seventeenth street.

Mr. Giraudet, who is connected with the Institute of Musical Arts, will have several days during the week which he will devote to his private pupils at his new studio.

Marie Nichols and Clara Clemens.

Marie Nichols, the Boston violinist, is to be heard again in conjunction with Clara Clemens, Mark Twain's daughter, whose successful debut as a concert singer has aroused widespread interest. A joint tour through New England is now being arranged. Miss Nichols is an accomplished musician, and her hold on public favor is steadily increasing.

Karl Klingler, a Joachim pupil, will supplant Professor Wirth in the Joachim Quartet during the illness of the distinguished viola player. Professor Wirth is slowly recovering from a painful operation on his eyes.

MUSIC IN MONTREAL.

MONTREAL, October 26, 1906.

Percival J. Illsley, Mus.B., F.R.C.O., organist of St. George's Church, gave the first recital of the sixth series in the church on Thursday evening last. The program included "Marche Funèbre et Chant Séraphique," Guilmant; a suite in four movements for organ, Felix Borowski; adagio in F from symphony, Haydn; andante tranquillo on "Bedford Requiem," Harwood; toccata and fugue in D minor, Bach; pastorale in E, Lemare; tone picture, "On the Coast," Buck; selection from "Parsifal," Wagner. Mr. Illsley is one of the best organists in this city; his pedaling and registration were all that could be desired, and his performance as a whole was accomplished with dignity and musicianship. His recitals are always largely attended, and on this occasion was no exception, as there was hardly a vacant seat in the church.



Sydney C. Dalton, the critic of the Gazette, in his musical column of last Saturday's issue, among other things, says, that Montreal needs a permanent symphony orchestra. I hope to see some of the other daily papers following him, and in time we may have a permanent symphony orchestra, for Montreal is large enough to support one, musical enough to appreciate one, and ripe enough to have one.

In population we are approaching to the mark of half a million. That Montreal is a musical city can be proven by the fact that artists who have appeared in larger cities than Montreal, in Uncle Sam's territory, played to empty benches, while they have drawn big houses here. We are ripe enough to have one after having a parochial orchestra for the past nine seasons, whose performances, I may say with a great deal of reluctance, was not only at times inadequate, but simply abominable. I have often been asked to speak about it, but I kept silent until the daily papers took the matter up.

To play a Beethoven or Tschaikowsky symphony as it should be played the orchestra must be composed of an intellectual body of players, who are able to devote their time to rehearse and study the score seriously. As it is, the symphony orchestra at present is composed of players from vaudeville shows, cafes and dancing halls, and all the time they can spare is for one rehearsal, and the result is as I said above. There are, however, about half a dozen members in the present orchestra who are capable of playing in any orchestra on the globe, but the rest are certainly not.

Emil Paur, with his Pittsburg Symphony Orchestra, paid us two visits in two consecutive seasons, and the interpretation that Mr. Paur gave us of Tschaikowsky symphonies is still the talk of the musical people up to the present time, and that is the kind of interpretation that Montreal wants and should have. Of course, Mr. Goulet does his best, but his best is not what Montreal is entitled to.

Charles E. Harris announced two seasons ago that he was going to organize a permanent symphony orchestra; he went as far as engaging Alfred DeSeve as concertmaster, and another local musician was spoken of to become the conductor, but Mr. Harris' schemes, as I recently stated, are what the American calls "hot air"—and they remain in the air—and we must not depend surely on him. It is for our leading millionaires to accomplish the task, and to organize a permanent symphony orchestra like Pittsburgh, Philadelphia and Cincinnati, and let us have an orchestra for the sake of music, and not for the sake of an advertising scheme, which some managers of symphony orchestras are after.



Eva Gauthier, the well known Ottawa contralto, will be the soloist with an orchestra in Quebec on November 25, and will give her farewell concert in Ottawa on December 5. Afterward she will settle down in New York to do concert and oratorio work.

HARRY B. COHN.

THE MUSICIAN

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WHAT SHOULD A CRITIC BE?

THE QUESTION ANSWERED BY ERNEST NEWMAN IN THE BIRMINGHAM (ENGLAND) DAILY POST.

There seems to exist in some quarters a curious misapprehension of the functions and the intentions of the critic. By some people it is thought that all he has to do is to go to a concert and afterward arrange every one concerned in it in an order of merit, like a schoolmaster giving so many good or bad marks to a class of boys and girls. At its highest, however, this kind of work is hardly criticism, while at its lowest it is mere reporting. A few excited people imagine that a critic is a cold-blooded, misanthropic person who takes a fiendish joy in being unpleasant all round, and that when he has said something unflattering of a singer or a composer he is as happy as a footballer who has disabled an opponent.

Alas! the critic is not at all like that. (I speak, of course, of the critic who takes his work seriously.) Let me try briefly to indicate what the critic of music should be, and what some of us try to discipline ourselves to be.

When men have attained to a certain stage of mental culture they are not satisfied with merely passive enjoyment of a work of art or a piece of literature. They think about what they have seen or heard; not content with feeling vaguely that they like this or dislike that, they want to find out their reasons for liking or disliking. They want, further, to classify and compare, to arrange things in order of excellence, to know why a Beethoven, for example, is greater than a Grieg, why some music will bear

hearing time after time, while other music pleases at first and then palls, and so on. In other words, they want to do something more than feel mere blind impulses of attraction and repulsion; they want to be able to justify these impulses to themselves and to others, to be able to give some logical reason for saying this is good art or this is bad. It is evident that if one man thinks Strauss' "Tod und Verklärung" a beautiful and expressive work, and another thinks it expresses nothing at all, they cannot both be right. Questions of this kind are usually put aside with the thoughtless remark that they are just matters of taste. They are something more than that, however. In the last resort, no doubt, there are minute differences of mental build between us all that make it impossible for us to agree completely upon any work of art; our different nervous systems and our different trainings bring it about that what particularly appeals to me, for example, may not appeal so strongly to someone else. But, in spite of this, the general practice of mankind shows that up to a certain point the worth of any piece of art can be tested by principles upon which we all agree. The man who tried to defend the proposition that Sullivan was a greater composer than Wagner by saying that these things were all pure matters of taste would quickly be told that his taste happened to be particularly fallible. The mere fact that we put some composers above others,

that we say some are broad and some narrow, some healthy and some morbid, shows that artistic judgment is not entirely a matter of individual caprice—that the whole artistic world applies, more or less unconsciously, the same critical tests to art.

Now, how does all this bear upon the functions of the critic? In this way. The critic is simply a man who does in an expert and specialized manner what the man in the street does roughly and fumblingly. Criticism is an art that has to be learned like any other. The critic has to get to the secret of a given work; he has to know it so well, and absorb himself in it so thoroughly, that he can see exactly what went on in its creator's mind during the act of creation. Then, having seen this, he has to do what the composer cannot possibly do—see the work in its true relation to other works of the same man and to the works of other men. He has to decide where it succeeds or fails, and to show why it succeeds or fails. In order to do this he must have a long experience of every kind of music, so that his brain can spontaneously institute comparisons between the new work and others of the same kind; he must take care not to be biased; he must learn to mistrust hasty impressions; he must try to be equally susceptible to the beauty of all schools; he must be able to reason accurately about his own perceptions. No one critic can possibly do all this; but this is the ideal a critic must always keep before him.

One part of the critic's work, then, is to do in a trained and specialized way what the man in the street does in an instinctive and rather rough-and-tumble way; his business being to judge, compare, to discriminate, he prepares himself for that work by long practice in the technic of discrimination, just as a composer prepares himself for writing symphonies by practicing counterpoint. Comprehensiveness and accurate ideas upon art can no more be attained without much experience and much practice than comprehensive and accurate ideas upon ship sailing or house building. The instinctive good taste that some people have is a necessary factor, but it is not everything; there is a technic of judgment that has to be acquired, and that can only be acquired by constant exercise. But the critic has another function besides this of distinguishing between good work and bad. A great critic, like Taine, or Sainte-Beuve, or Hennequin, or Anatole France, or Pater, stands like an illuminating medium between the artist and the public, making visible to the latter a hundred things in the former that would otherwise be invisible. He does not attempt to impose dogmatically any point of view of his own upon the reader; he simply leads the reader on to see, with his own eyes, what was really in the object all the time, but could only be seen in the first place by some man of keener sight and a more trained faculty of appreciation. The critic in fact stands in much the same relation to the artist as the artist does to nature; he shows things in new lights, brings out unexpected significances, teaches us to see with new eyes and hear with new ears, make us finer fingered when we come to touch art again, and so gives a deeper probe to our liking and a keener edge to it.

This is, of course, a statement of the critic's function at its loftiest. It goes without saying that the ideal is not always realizable in newspaper work, where a man cannot, in nine cases out of ten, choose his own subjects, and where the circumstances of the moment or pressure of time and space may force him to dwell upon one or two aspects only of a work, and so prevent him giving his readers a completely rounded view of it. But the highest principles of criticism can be kept in mind even in newspaper writing. No one who has not tried it can appreciate the difficulties of the task—the constant labor that is needed to keep one's knowledge adequate, the nervous strain of listening night after night with all one's faculties on the stretch, the strain of remembering impressions and grouping them, the after strain of writing—often in a state of reaction after the excitement of so much music, the need for endless watchfulness of oneself so as not to be prejudiced against anything by one's own fatigue or ill health, the care that is required to look dispassionately at everything and every one—not to let our critical judgment be affected by the personal liking we have for some people or by the personal dislike which we know others to have for us. It would take a god to keep his feet forever free from all these pitfalls. But some of us do try in our humble way to live up to an ideal of criticism, with the one thought of placing the best we have in us at the service of the musical public. That there will often be differences of opinion is inevitable. But critics of the critic should remember that, as I have already insisted upon, he has given himself a more rigorous training in technic than they. They might remember, too, when they are inclined to quarrel with his judgments, that this training has probably given him a sensitiveness or perception that they may not possess. There is a psychological action and reaction in these matters. The painter, after years of looking at landscapes, finds that he has not only learned to represent more ac-

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curately what he sees, but that he has actually learned to see in a new sense. He perceives degrees and relations of light, for example, that would be imperceptible to an ordinary man. And so the music critic, constantly engaged in listening thoughtfully to music, ultimately finds his powers of hearing immensely quickened; he is aware of a hundred things that may not be evident to the man in the next seat to him. So that when some one who was present at the concert in question disagrees with what the critic says of it, the critic is not necessarily wrong. It is no use hurling paper thunderbolts at his head because he heard what you did not, especially when he calls something in a performance bad that you may have thought good. There was once a man on trial for theft. Only one person had seen him take the article, and the counsel for the defense triumphantly pointed to the fact that whereas the prosecution could call only one witness who had seen the man take it, he could call twenty witnesses who had not. The argument was ingenious, but I am afraid it did not get the prisoner off. I hope my readers will cut this little story out, and when they are tempted during the coming season to write to the paper in disagreement with something I have said, to read it through three times before they put pen to paper. I would ask them to remember, too, that in the nature of the case that critic is rather better placed than they are for judging performances. He goes about a good deal, not only in England, but abroad; he hears all kinds of orchestras and conductors and singers and players, and often hears the same work given by half a dozen different people. The knowledge he thus acquires he puts at the service of his readers. He is, in fact, could they only see it, the guardian of their interests. He tries to get for stay-at-home people the best music and the best performances of it that are possible. For them to resent his well meant efforts in their behalf rather suggests at times the flock turning against the watchdog and opening the door of the fold to the wolf.

Wagner Article Appreciated.

(From the London Post.)

Anything relating to the personality of Richard Wagner must needs command attention. An extremely interesting account of a recent visit to Zurich, "Tracking Wagner Legends," has been written by Mr. Blumenberg and published in the New York MUSICAL COURIER; Wagner, as every one knows, was settled for some years in Zurich, and the publication of the correspondence between him and Madame Wesendonck has thrown considerable light upon this period of the master's existence. Mr. Blumenberg came across "three old people of fine character and standing" who knew Wagner at this time, between 1849 and 1856, and these agree in saying that "with a few immaterial exceptions of no moment whatsoever, the Glaseapp biography covers the Zurich sojourn truthfully from the point of view of the hero worshipper." Wagner was then financially at a very low ebb, but he was fortunate in finding friends to help him. He said to one of the witnesses seen by Mr. Blumenberg: "I cannot live poor; I must have what I desire; I am willing to take money or borrow money to any extent, because I deal in futures. I know that my works will produce large revenues, and that enables me to live; no matter how, I must secure the means now to live as I wish. The revenues will assuredly come, and, moreover, I must have comfort to do my work." This was related to Mr. Blumenberg by an old lady "who knew Wagner intimately, and whose family associated with him and his wife nearly daily here for years."

Florence Hinkle a Singer of Many Talents.

Florence Hinkle, the solo soprano of the West End Collegiate Church, is an artist of many talents. She is singing successfully in oratorio, concert and recital. Her voice is rich, and numerous critics have pronounced its purity flawless. Miss Hinkle has appeared in a number of the best concerts in the East with orchestras and string quartets. The singer has studied here with Saenger, and abroad with Henschel and Galloway.

PROVIDENCE.
PROVIDENCE, R. I., October 26, 1906.
The Providence Musical Association announce the following concerts and dates: The Longy Club, November 16; Francis Macmillen, December 14; Francis Rogers, January 11; Mme. Samaroff, February 1.

The People's Choral Association, which was organized three seasons ago, will begin rehearsals on Sunday afternoon next. M. Arthur de Guichard, teacher of piano, harmony and singing, has been engaged as the director to succeed Arthur H. Ryder, who, through stress of work, has been obliged to relinquish the directorship. M. de Guichard is a thorough musician and experienced director, and it is expected that the chorus will accomplish a great deal under his leadership.

The Stewart Street Chorus, under the direction of Franklin Wood, has commenced rehearsal for the series of free concerts this season. The first concert will be given in the latter part of November. The program will consist of solo by well known artists, part songs by the chorus and the cantata "Fair Ellen," by Max Bruch.

The Hans Schneider Piano School announce a large enrollment of pupils this season, and Mr. Schneider is confident that this year will be the most active and successful in the history of the school.

The Arion Club are rehearsing Elgar's "King Olaf," which will be the club's first concert this season. Louise Ormsby, soprano; Daniel Beddoe, tenor, and Herbert Whitney Tew, bass, will sing the solo parts. Dr. Jordan reports that the chorus are working enthusiastically and that this work promises to be a very interesting one.

VIOLA WATERHOUSE AN AMERICAN SINGER.

Among the sopranos at the Worcester Festival this season was Viola Waterhouse, another distinctly American taught singer. Her voice is full, even and round, of absolute clarity, unusual range and of great natural sweetness, to which has been added the power and flexibility that come only from hard study and wide and varied experience. Her voice is equally well adapted to concert and oratorio, in both of which she has been heard in nearly every city of note in the United States and Canada. Miss Waterhouse's early years were spent in Boston, where she studied with various competent teachers. Coming later to New York, she has continued her study with the Witherspoons, filling in the meantime many important engagements with such organizations as the Pittsburgh Symphony Orchestra and choral societies, with whom she has sung nearly all of the standard oratorios and choral works. Miss Waterhouse has also given many recitals, singing from the whole field of old and modern song with rare felicity, deep musical comprehension and interesting variety of style. It is predicted for Miss Waterhouse that she will become before many years not less than one of the world's greatest singers. She has all of the gifts of voice, personality, presence and devoted enthusiasm which go to make this possibility a probability. Her debut was made at the age of seventeen with the Boston Festival Orchestra, Emil Mollenhauer. Among the artists associated with her at this concert were Evan Williams, Gertrude Stein-Bailey and Campanari. A few extracts from her numerous notices follow:

Viola Waterhouse, to whom the second soprano parts were allotted, proved capable of fulfilling the trust and did some splendid work. The clear purity of her high tones was especially noticeable, perhaps the more so by contrast with another voice of equal range, but totally different timbre.—Worcester Telegram, October 4, 1906.

The Worcester people can't fail to be pleased with Mrs. Waterhouse. She is a charming woman and, without doubt, one of the coming sopranos. She has talent, works hard and is being recognized more and more.—Worcester Telegram, October 6, 1906.

Mrs. Waterhouse was surely inspired by angels when she clearly, sweetly and with bell like tones told us to show pardon, mercy and holy love.—Boston Herald.

The feature of the evening was the singing of Mrs. Waterhouse.

who sings with a skillfully trained voice. She received an exceptional amount of applause for her interpretation of three familiar songs.—Boston Transcript.

Mrs. Waterhouse gave a beautiful reading of the soprano music. Her singing shows constantly the improvement that her widely extending experience is giving her. The audience gave frequent and enthusiastic evidence of its satisfaction and pleasure.—Providence, R. I., Journal.

Viola Waterhouse, of New York, was the soprano. She had not been heard before in Cleveland, and made a distinctly happy impression. Her voice is clear, sweet and of considerable strength, flexible and well handled.—Cleveland, Ohio, Plain Dealer.

Mrs. Waterhouse has a rich, clear, true soprano voice of ample compass, and she sings with excellent taste and expression. The musician would appreciate how creditably Mrs. Waterhouse acquitted herself in all respects. In the duet with "Elijah," where the latter raises up the widow's son, she exhibited strong dramatic ability.—Chronicle, Orange, N. J.

Mrs. Waterhouse sang delightfully. She has a soprano voice which is true, pure and liquid, reminding one at times of the flute like tones of a choir boy's voice. Her style is brilliant and fearless, her execution agile and smooth. In her rendering of "Arioso," Delibes, which is sustained and difficult, she showed a dramatic capability and a delicacy of phrasing which were exceptionally fine.—Telegram, Providence, R. I.

Mrs. Waterhouse, whose flexible, bright and well controlled soprano finely qualified her for her share in the performance, strengthened by her artistic work on this occasion the favorable impression she produced as a vocal artist at one of the society's concerts last season.—Newark, N. J., News, May 4, 1906.

Evan Williams Program.

Evan Williams, the tenor, will sing the following program at his song recital in Mendelssohn Hall Friday evening, November 2:

Recitative, Deeper and Deeper Still, Jephtha.....	Handel
Aria, Waft Her, Angels, Jephtha.....	Handel
Recitative, And God Created Man, Creation.....	Haydn
Aria, In Native Worth, Creation.....	Haydn
The Sorrows of Death (Hymn of Praise).....	Mendelssohn
An die Ferne Geliebte (To the Distant Beloved).....	Beethoven
O'er the Purple Crested Mountain (Auf dem Hügel).	
On the Cliffs or in Caves (Wo die Berge so Blau).	
Lark! That Sing'st (Leichter Segler).	
Oh! Would That My True Love Were Here. (Diese Wolken).	
The Spring is Returning (Es Kehret der Maien).	
Wake Thy Lute (Nimm Sie Hin).	
Woodland Song (new, first time in America).....	Chaminade
Eliana	Alexander von Fielitz
Silent Woe.	
Fraunworth.	
Roses.	
Secret Greetings.	
On the Shore of the Lake.	
Child Voices.	
Midnight Night.	
Dreams.	
Anathema.	
Resignation.	

Oldest Worcester Singer Dead.

Francis Blood, aged seventy-one years, died in Worcester, Mass., last week. He was the oldest member of the chorus of the Worcester Music Festival, and had been in the chorus every year since its inception.

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CHICAGO.

CHICAGO, October 27, 1906.

The Thomas Orchestra's Progress.

If any verification was needed of the statements made by the writer (in his review of the first Thomas Orchestra concert) as to the wonderful progress which the orchestra has achieved under its present director, that verification was forthcoming in the performance of Tchaikowsky's "Symphonie Pathétique" at the third concert. It was said that Frederick Stock has done for the orchestra what its founder, Theodore Thomas, could never have done. No one who has heard Mr. Thomas' reading of the symphony and who heard Stock's reading at tonight's concert, can doubt this statement. Music owes a great debt to Theodore Thomas; he will always be a notable figure in the history of American art, but our gratitude to him need not blind us to his deficiencies as an orchestral director. Those deficiencies were patent enough in the interpretation of a work such as Tchaikowsky's "Symphonie Pathétique." For Mr. Thomas lacked imagination; he lacked the power to project something into the music besides the notes which comprised it, and by so much he failed as a conductor. One can imagine that the symphony rather puzzled him; he regretted, perhaps, that Tchaikowsky was such an erratic composer; it would have been much nicer to have written something coherent, like Mendelssohn, or something intellectual, like Brahms. The reading which Stock presented us was along very different line. It was a beautiful reading, expressing much that can only be expressed by a realization of human emotion. And the performance created a profound impression. The remaining works consisted of a Lustspiel overture by Busoni, the "Triptyque Symphonique" of Blockx, and two movements of Dvorák's cello concerto, played by Bruno Steindel. Busoni's overture does not impress one with any other feeling but one of pity that a really great pianist

should tear himself away from the piano to write music which is so very indifferent. The work by Jan Blockx is of finer talent. The three pieces—"All Souls' Day," "Christmas" and "Easter"—which form the symphonic trilogy, are full of distinction and color, and their ideas are original, as is the manner in which they are expressed. Mr. Steindel achieved a great and well deserved success with his performance of the movements from Dvorák's cello concerto. His tone is so fine, his execution so impeccable that the playing which Steindel puts forward makes listening an artistic delight.

Amateur Musical Club.

The Amateur Musical Club gave its first concert of the season last Monday, in Music Hall. If this admirable association of artistic femininity had but encouraged the presence of a few males in the audience, the representative of THE MUSICAL COURIER would have been spared a sensation of terrified dismay on discovering that he was the only man in an assemblage of something like 600 persons. Only a sense of duty prevented his instant flight, and although a feeling of embarrassment remained with him to the end, the writer permitted his terror to be gradually supplanted by a keener feeling of regret that such conglomerate attractiveness should be monopolized by one individual. Tina Mae Haines opened the program with two organ pieces by Guilmant, the second of which—a "Marche Religieuse"—would have gained in effect if the wind supply of the instrument had been more alive to the exigencies of the occasion. Herbert Butler, violinist, was assisting artist at the concert and played with his customary skill the "Rondo Capriccioso" of Saint-Saëns, Hubay's "Vor ihrem Bild" and a caprice by Ogarew. Some songs by Herman, Grieg, Thomé and Bemberg were excellently sung by Mrs. J. S. Burnet, who, if she is an amateur (as her

connection with the club would imply) may flatter herself that she has learned more about artistic singing than many a one who calls singing her profession. Eleanor Scheib, pianist, disclosed an engaging talent in the performance of an étude and the F minor fantaisie of Chopin.

Mozart Comes to Town.

In case the title of this article should cause any nervous Chicagoan to imagine that the ghost of the great composer has been called out of its shadowy abiding place by the Convention of Spiritualists (which has been meeting here), or that in malicious freakishness it may be liable to pop out of any dark corner, the writer hastens to explain that Mozart is, for the present, engaged in "walking" the stage of the Studebaker Theater, where he is the hero of a play, "The Greater Love," which received its Chicago production last Monday evening. As a piece of dramatic writing, "The Greater Love" is not without its faults. The action moves too slowly, the characters are too unreal to give substantial interest to the scenes. A more skillful writer would have arranged things differently, but, probably, a more skillful writer would have left such a subject as this severely alone.

In spite of its weaknesses the play is well worth seeing, if only for the fact that Aubrey Boucicault, who plays the part of Mozart, gives an admirable representation of that great man's individuality. The story of the play concerns Mozart's relations with the Webers; with Aloysia, whom he loved and lost; with Constanze, whom he married, and with Sophie, with whom, outside the play, he had really very little to do. Herr Schoenfeld is the villain of blackest dye, who is jealous of the great man, and whose conspiracies are always being found out and circumvented in the nick of time. Herr Schoenfeld does not come to the villain's usual end. He is not thrown over a precipice, neither is he strangled or shot or otherwise murderously disposed of. But his end is none the less portentous; for he marries a woman of powerful attractions, whose attentions to Mozart have been more than marked, and who becomes the wife of the villain, presumably to keep him quiet. Mozart, too, was con-

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sumed with devotion for La Mandini—such was her theatrie name—but his love for art was still more consuming; so with the aid of a few burning words, a well manipulated calcium light and a touching tune on the harpsichord, he makes a very effective renunciation, declaring that a requiem shall be written by him on their mutual passion. All this is not very historical, but historical exactitude is not the outstanding feature of "The Greater Love." Mozart was not the marriageable young man he is represented to be in the second act, which is concerned with the production of "Don Giovanni." Constanze Weber had been his wife for five years when that momentous performance was given. And Albrechtsberger did not conduct the opera; neither did Mozart renounce the kapellmeistership of St. Stephen's Cathedral in favor of Albrechtsberger, for the position was never offered him, and Mozart had been dead several years when Albrechtsberger held it.

The last act of the play is concerned with the master's death, and in the portrayal of Mozart's last moments Mr. Boucicault displayed admirable art. Propped up on a chair, the dying composer is penning the unfinished requiem, and if the scene had been allowed to go on to its natural conclusion without interruption the result would have been very impressive. But some terrible people came in and sang the Lacrimosa from the requiem, and their execution of it had such a deleterious effect on poor Mozart that he hurriedly gave up the ghost, and everything was brought to an untimely conclusion.

Clarence Bird's Recital.

It is not easy to pass judgment upon a performer when he has been heard only in four pieces. And this was all that the writer heard of Clarence Bird's recital last Thursday in Music Hall. That the greater part of Mr. Bird's program had to be passed over was partly due to the fact that Brahm Van den Berg was also recitalizing in another place—and Van den Berg is too good

a performer to be overlooked—partly, also, to the fact that Mr. Bird thought fit to appear on the Music Hall stage twenty minutes late. The compositions which were heard at the young artist's recital consisted of a pastorale variée and a gigue by Mozart, an intermezzo and the rhapsodie, op. 79, of Brahms. None of these works was calculated to show off the finest aspects of piano playing. The pieces of Mozart had the distinct advantage of being unchallenged, but they did not make any great demands upon either the executive or interpretative abilities of the performer, and they were—in common with most of Mozart's piano music—a trifle old fashioned. Mr. Bird had better opportunities in the intermezzo and rhapsodie of Brahms. But even these pieces are not particularly effective. The writing is often crabbed, and the rhapsodie is of unconscionable length and tediousness. So far as it is possible to judge from having listened to these pieces, Mr. Bird would appear to be a performer of talent. He plays well and will play still better from the mellowing process of time and experience. The remaining numbers on the program consisted of Chopin's sonata, op. 35, two songs without words of Mendelssohn, a waltz by Henselt, Grieg's nocturne, an étude by Poldini, Liszt's "Waldesträchen," and Saint-Saëns' "Etude en forme de Valse."

Brahm Van den Berg.

If Brahm Van den Berg deserves gratitude for nothing else, he deserves gratitude for putting forward at his concerts a program which is not made up of a collection of pieces heard innumerable times before and of which everybody is heartily sick. For some inscrutable reason, whereof the significance is unknown to the writer, a well ordered piano recital must never be given without its ballade of Chopin or the inevitable rhapsodie of Liszt. The "Waldstein" or the "Appassionata" sonatas of Beethoven are also very safe selections, for they give that cachet of respectability to the entertainment, without which a performer im-

agines he can never be taken seriously by the public. Apart from his playing Mr. Van den Berg's recital before the students of the Cosmopolitan School, last Thursday, was a pleasure to the ear. The compositions the writer arrived in time to hear formed the second part of the program. Not one of them was hackneyed, and all of them were interesting. Moreover, Mr. Van den Berg played the pieces in most artistic and musically fashion, giving them brilliance when brilliance was demanded and poetic sentiment when that quality was required. A ballade by C. Smulders, a Dutch composer, showed its creator to possess original ideas and a good knowledge of piano effect. Schytte's intermezzo is a refined and poetic composition, of which the pianist gave a very effective performance. The "Fireflies" of Leschetizky allows of considerable scope for lightness of touch and deftness of execution, and Mr. Van den Berg showed himself to be well equipped with both. Rubinstein's barcarolle is less often heard today than it used to be, yet it repays rescuing from the oblivion into which most of Rubinstein's works are falling. The program closed with a brilliant performance of Liszt's "Midsummer Night's Dream" transcription, but Mr. Van den Berg was constrained to reappear and add as "encore" Moszkowski's fine concert study, "Les Vagues."

Two School Recitals.

This afternoon the American Conservatory gave a recital, the program of which was provided by some of the advanced students of the institution. Of the four soloists the writer was able to hear only two. Kathryn Brafette, pianist, gave evidence of considerable talent by her playing of Saint-Saëns' arrangement of a movement from Gluck's "Alceste," and also of Raff's effective "Rigaudon." The singing of "The Hills o' Skye," by Harris, and Mrs. Beach's "The Year's at the Spring," by Frederica Gerhardt, contralto, was productive of much pleasure, not only by reason of the vocalist's rich voice, but also because she knows how to make the voice a medium of expressive in-

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terpretation. The other numbers were a movement from the G major violin suite by Ries, played by Olive Woodward; Schumann's "Papillons," played by John Lindsay, pianist; two songs by Smith and Gilbert, sung by Howard E. Preston, and two movements from the D minor trio of Mendelssohn.

The Cosmopolitan School presented its twenty-second pupils' recital in the Auditorium Recital Hall. The writer, who was at another concert, was unable to hear the first part of the recital, but arrived in time to listen to three works played by Clarence Eidam, pianist, a pupil of Victor Heinze, and to two songs interpreted by H. T. Meinert, tenor, whose studies have been pursued with Charles Sindlinger. Mr. Eidam displayed in his performance of Schumann's "Etudes Symphoniques," Chopin's C sharp minor waltz, and a valse by Sauer, a very marked gift for piano playing. There was disclosed a maturity which is unusual in a student, and which would seem to show that the young performer will accomplish something of worth. Mr. Meinert was heard to advantage in Cantor's song, "Du bist wie eine Blume" and Hawley's "My Little Love."

FELIX BOROWSKI.

ADDITIONAL CHICAGO NEWS.

Ossip Gabrilowitsch, the Russian pianist, will open the piano recital season at Music Hall, Sunday afternoon, November 11, when he will appear under the direction of F. Wight Neumann. Herbert Witherspoon, basso, will give a song recital on November 19, at Music Hall, and Arthur Hartmann will appear November 25 in a violin recital at Music Hall. Mr. Hartmann returns from Europe the beginning of November.

Madame Sembrich gave a recital at the Auditorium Sunday afternoon. She will give another recital next Friday under the management of F. Wight Neumann.

The Kneisel Quartet gave a concert in Music Hall last Wednesday, playing numbers by Bach, Beethoven and Schubert.

Leoncavallo, the celebrated composer of "I Pagliacci," with his orchestra of seventy-five men and leading soloists from La Scala, will appear in Chicago under the direction of F. Wight Neumann, on Saturday and Sunday afternoons, November 3 and 4, at Orchestra Hall.

Next Thursday, the Thomas Orchestra, under the direction of Frederick Stock, will give the first of its four extra concerts in Orchestra Hall. Madame Louise Homer will be the soloist. The following program will be performed:

Overture, Oberon	Weber
Andante Cantabile, String Quartet	Tchaikowsky
Aria, from Samson and Delilah	Saint-Saëns
Suite, Peer Gynt	Grieg
Morning.	
Ase's Death.	
Anitra's Dance.	
In the Hall of the Mountain King.	
Overture, Sakuntala	Goldmark
Aria, from Don Carlos	Verdi
Symphonic Poem, Les Preludes	Liszt

Madame Gadski, who has just returned from Europe, will appear tomorrow (Sunday) afternoon at Orchestra Hall, under the direction of F. Wight Neumann. This will be the only appearance of Madame Gadski in recital this season, as she returns to Europe January 1. Frank la Forge will preside at the piano and will perform two piano solos. The following program will be presented:

Songs—	
Somebody (R. Burns)	Schumann
Highland Cradle Song (R. Burns)	Schumann
Out Over the Forth (R. Burns)	Schumann
Faithful Johnnie (R. Burns)	Beethoven
Mother, O Sing Me to Rest (F. Hemans)	Franz
Who Is Sylvia? (Shakespeare)	Verdi
Hark, Hark, the Lark! (Shakespeare)	Schubert
Madame Gadski.	



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Piano Solo, Ballade, op. 47.....	Chopin
Frank la Forge.	
Songs—	
Aimons nous	Saint-Saëns
Aime moi	Bemberg
Verborgene Wunden	La Forge
Like the Rosebud	La Forge
A Maid Sings Light	MacDowell
Slumber Song	A. Zuckermann
June	Mrs. H. H. A. Beach
Madame Gadski.	
Piano Solo, Polonaise	Liszt
Frank la Forge.	
Songs—	
Hoerst du's hoch im Lufthen ziehn.....	A. Spanuth
Freundliche Vision	R. Strauss
Mit einer Primula Veris.....	Grieg
Verborgenheit (request)	Hugo Wolf
Er ist's	Hugo Wolf
Madame Gadski.	

The second of the series of chamber concerts given under the auspices of the Dunstan Collins Musical Agency will take place next Thursday evening in the Auditorium Recital Hall.

The concert will be given by the Chicago String Quartet, composed of Leopold Kramer, Ludwig Becker, Franz Esser and Bruno Steinle. Victor Heinze, pianist, will assist. The program will be as follows:

Quartet, E flat major.....	Dvorák
Variations, for Quartet, A minor, op. 18.....	Beethoven
Piano Quartet	Schumann

Emil Liebling, pianist, will be heard in recital next Tuesday evening in Kimball Hall. He will play compositions by Raff, Rubinstein, Chopin, Liszt, and a group of six works by Moszkowski.

Josef Lhévinne, the eminent Russian pianist, will appear as soloist at the Beethoven concert of the Thomas Orchestra, and on January 27 and February 17 will give recitals at the New Theater.

At the first artists' concert of the Amateur Musical Club, which will be given November 5, Lawrence Rea, baritone, of London, will make his first appearance in Chicago.

The Chicago Musical College will give an interesting pupils' concert in Music Hall next Saturday afternoon, November 3. These concerts by students of the college are given with such carefully prepared programs that they assume the importance of professional performances, and are quite different from the ordinary pupils' exhibition. The program follows:

Piano, Scherzo, B flat minor.....	Chopin
Vocal, Per la Gloria.....	G. B. Buononcini
Violin, Romance, G major.....	Beethoven
Vocal, Stances de Sapho.....	Gounod
Violin, Concerto, First Movement.....	Tchaikowsky
Piano—	
Nocturne, B minor	Sgambati
Concert Etude	MacDowell
Vocal, Hear Ye, Israel, Elijah.....	Mendelssohn
Violin, Concerto, D minor.....	Vieuxtemps
Piano, Man lebt nur einmal, Valse.....	Tausig
Sadie Cohn.	

The Mendelssohn Club announces three concerts on the evenings of December 6, Herbert Witherspoon, soloist; February 7, with Edward Johnson, and April 18, with Emilio de Gogorza.

The annual faculty concert of the Sherwood Music School will take place next Thursday, in Music Hall, William H. Sherwood, Georgia Kober, Francis Moore, George Ashley Brewster, Arthur Beresford, Zoe Pearle Park and Mrs. A. M. Sheffield will be heard in instrumental and vocal compositions.

At the chamber music given by the American Conservatory, November 7, at Kimball Hall, the following program will be performed:	
Quintet, op. 81.....	Dvorák
Mr. Butler, Mr. Weidig, Mr. Moerenhout, Mr. Britt,	
Mr. Garwood.	
Six Gypsy Songs, op. 55.....	Dvorák
Mrs. Read.	
Quintet, op. 44	Schumann
Mr. Moerenhout, Mr. Butler, Mr. Weidig, Mr. Britt,	
Mr. Garwood.	
Mrs. W. L. Harper, Accompanist.	

It will be noticed that the ensemble will be unusually strong, the artists being of the highest excellence. Clara Cermak will give a piano recital November 15, at Music Hall, Fine Arts Building, under the auspices of the American Conservatory. John T. Read, basso, will assist.

The eminent Italian pianist, Ernesto Consolo, who has lately come to Chicago to join the faculty of the Chicago Musical College, will make his first appearance here by playing Grieg's piano concerto at the college faculty concert to be given November 13, in Orchestra Hall.

The Walter Spry Piano School will give its annual faculty concert Tuesday evening, November 6, in Music Hall of the Fine Arts Building. The following members of the piano faculty will appear as soloists: Marian Dana, Harold Henry and Wilmot Lemont. Lucille Stevenson-Tewksbury, soprano, will sing some new songs by Frederick Stock and Rossetter G. Cole, accompanied by Mr. Spry.

The Columbia School of Music, now entering upon its sixth successful year under the direction of Clare Osborne Reed, president, reports the largest registration for this season of the year in its history. The management now comes forward with an announcement of more good things planned for the benefit of its pupils. Among these special features are:

"Stories from the Music World".....	Anne Shaw Faulkner
The Beginnings of Music.	
Bach and Handel.	
Mozart and Beethoven.	
The Romantic Composers.	
The Nibelungen Ring.	
The first of these is announced for Saturday afternoon, October 27, at 2:30 at Copley Hall.	

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Art and Philosophy of Music.	Helen A. S. Dickinson.
Music Study in the Public Schools.	Letha L. McClure.
Poetry and Music.	Kate Wisner McClusky.

EDOUARD LANKOW'S DEBUT AT DRESDEN.

Ludwig Hartmann, one of the most celebrated art critics on the Continent, writes the following criticism of Edouard Lankow in the Dresden Nachrichten:

"Last night the Royal Opera had a genuine sensation. The newly arrived basso, Mr. Lankow, of New York, although a beginner, coming directly from the studio of America's great song pedagogue, Anna Lankow, made an excellent impression.

"His voice is of mighty power and fullness, and of most beautiful softness in timbre. The production in the high range is remarkably good and the depth overwhelmingly beautiful and rare. The voice seems saturated with vitality, warmth and nobleness. No voice, among the many so much sought for younger aspirants for serious basso profundo parts, reminds us so much of the late Herr Köhler's in richness and charm as Mr. Lankow's. He was applauded to the echo, and was engaged for five years before the close of the performance."

Other criticisms read:

"A very young singer has been engaged for five years at the Royal Opera House. The happy debutant's name is Mr. Lankow. He comes from New York, directly from the studio of an American voice maestro, Anna Lankow, and has never before been on the stage. His Sarastro made a most favorable impression. His voice commands two octaves, and was sure in all registers, full, warm and of the real true klangheit of the basso profundo—just as rare as great tenors. Mr. Lankow also gave convincing proof of musical intelligence and artistic interpretation. His appearance is also remarkably suited to representative parts. Here we find all the necessary means together—nothing is lacking to make a great artist. The public received the singer with great warmth and heartiest approval.—Dresden Nachrichten, Dr. Stärker.

"In the heavens of the art of singing a new star has arisen, in the young American, Edouard Lankow, who has studied in New York with the celebrated vocal instructor, Anna Lankow. His debut as Sarastro was brilliant. We hope the young artist will soon belong to the fixed stars.—Kunst Chronic.

"Mahomet's Song," for chorus and orchestra, by Lothar Kempter, was produced at the last concert in Mannheim by the Kaim Orchestra, of Munich.

Carbonieri's "Editta" had a decided fiasco at Milan. In the same city Zamara's "Mademoiselle de Belle Isle" achieved a rousing success.

Maine Notes.

Kate Vannah, the song writer, lives in Gardiner, Me., and is a loyal festival adherent. A great admirer of artists, too, she spoke warmly of Rider-Kelsey this season, comparing her favorably with older and more famous singers. The writer is strongly social in character, and adds much to the brilliancy of festival reunions. She is now writing two new songs.



Mr. Stockbridge is the Portland citizen who has been most energetic in the matter of getting the Boston Symphony to that town. Three concerts, with soloists, are to be given. Samaroff will be one of the artists. Great interest is felt in the success of Dr. Muck. Portland has 60,000 inhabitants.



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DE COGORZA

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ages to get back to Columbus for his Sunday services at the First Methodist Church, where he is solo baritone in the quartet choir. Two of his concerts last week were at Akron and Dayton, the latter city securing his Schubert-Loewe program, in which Harry B. Turpin not only played his accompaniments, but gave descriptive notes that added greatly to the enjoyment of the recital.

Leoncavallo, with his orchestra and chorus, will come to Memorial Hall Tuesday evening. There seems to be considerable excitement about his coming. It is a significant event to have one of the great modern Italian composers conduct an orchestra in his own compositions, and the music lovers are not slow to appreciate it.

Mrs. J. M. Bowman, soprano, and Mrs. Edward E. Fisher, contralto, will give a joint recital at Somerset, Ohio, on the evening of November 3.

Mrs. Jacob Shawan, organist of First Methodist Church, will give a complimentary recital Thursday evening to introduce Robert Eckhardt, the new tenor of the quartet. The other singers in the quartet are Mrs. John Pletsch, soprano; Mrs. Cassius Clay Corner, contralto, and Cecil Fanning, baritone.

A new \$8,000 Felgemaker organ was opened in the Broad Street Methodist Church last Thursday evening by the organist, Mrs. Wilbur Thoburn Mills. A brilliant program was played, the vocal numbers being given by Alice Turner Parnell, soprano of the choir.

Ruth Gordon, a young Columbus pianist, has gone to Vienna to study with Leschetizky, or rather with one of his vorbereiters.

Herbert Witherspoon is the next artist of the Women's Music Club. The recital comes Tuesday evening, November 13.

The Girls' Glee Club of Ohio State University will give one of the twilight concerts this season.

The Euterpean Ladies' Chorus will give a concert in the Board of Trade Auditorium Wednesday evening, October 31.

The Baptist Temple Choir of forty voices will present Gaul's cantata "Ruth," Sunday night. The soloists will be Annie Neil Scott, Mary Allison and Joseph Hartley.

Madame Schumann-Heink, her husband, William Rapp, Jr., and Helen Schau, Madame's accompanist, were entertained at dinner recently by Mr. and Mrs. Dan Laws Smith, of 60 Jefferson avenue. Madame Schumann-Heink

delighted her hostess by singing several songs during the evening. Miss Schaul was also heard in several beautiful piano numbers, a charming song and all the accompaniments. Madame Schumann-Heink has many warm friends in Columbus.

Thomas S. Callis, organist and choir director of King Avenue Methodist Church, announces the cantata of "Holy City" (Gaul) for the Sunday evening praise service.

Mrs. Andrew Timberman, one of the leading sopranos of the city, will entertain with two elaborate parties next week.

Helen Schaul was educated in the Scharwenka School, of Berlin, though a native of Hamburg. Goldsmith was her teacher of singing. She is rarely musical and has a class of piano pupils in Hamburg, which she will resume when she returns to her home. Miss Schaul was secured by Madame Schuman-Heink in Berlin, who brought her to America, and she is a member of Madame's household.

The members of the old Arion Club met for a social session last week at the home of Amor W. Sharp, where they organized for regular meetings and "sings." For many years the Arion Club brought all the artists Columbus had.

The Columbus Oratorio Society will give "The Messiah" Christmas evening. Dan T. Beddoe, tenor, has already been engaged, the other soloists to be chosen later. Watkin Mills has been engaged for the May Festival, at which time "Elijah" and "St. Paul" will be presented with a chorus of over a hundred.

The new quartet at Madison Avenue Methodist Church is composed of Mrs. Joseph Bowman, soprano; Ethel Bowman, contralto; O. D. Dryer, tenor, and Paul Miller, baritone. Mrs. Edith May Miller is organist.

ELLA MAY SMITH.

Two orchestral novelties were played at the latest Dordmund symphony concert: Karl Schuricht's "Norse Fantasy" and Otto Dorn's prelude to his opera, "Närodal." Both works met with a friendly reception.

Sjögren's violin sonata in E minor was played with exceptional success at the latest Vermehren concert in Hamburg.

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PITTSBURG.

PITTSBURG, October 26, 1906.

The 324th reception of the Art Society, held in Carnegie Music Hall on Friday night of last week, was attended by an unusually large audience. The program was given by Viola Waterhouse, soprano; Christine Miller, contralto; Ellison von Hoose, tenor; Felix Hughes, baritone; Franz Kohler, violinist, and Mrs. Sol Marcooson and Adella Prentiss Hughes, pianists. The feature of the program was two song cycles new to Pittsburg, one by Max Bruch and the other by Gade. However, it was the miscellaneous portion of the program that was enjoyed so much by the audience. Miss Miller and Mr. Van Hoose carried off the honors of the evening. Miss Miller's songs in English, MacDowell's "Long Ago" and Dr. Arne's "The Lass With the Delicate Air," were beautifully sung.

The first of the weekly concerts supported by the business men and professional men of the East End will be held this evening in East End Carnegie Hall. The program will be given by the Mendelssohn Trio, assisted by Ruth Hay, soprano.

A piano and song recital was given by Arthur Nevin at the Edgeworth Club house, Sewickley, on Tuesday evening, October 23. Mr. Nevin gave the entire program, instrumental and vocal (playing his own compositions), including selections from his opera, "Poia."

Severin Frank will give a piano recital at the Hotel Schenley, Monday evening, October 29. The program includes a Beethoven sonata, op. 31, E flat major, two etudes, a prelude and polonaise, op. 53, by Chopin; Rubinstein's barcarolle, F minor; Wagner-Liszt's "Spinning Song," from the "Flying Dutchman," and the eleventh rhapsody by Liszt.

The Mozart Club, J. P. McCollum, conductor, has arranged for four concerts this season. Thursday evening, November 15, Verdi's "Manzoni Requiem" will be given.

The usual holiday performance of "The Messiah" will be given Friday evening, December 28. Tuesday evening, March 19, 1907, Benedict's "St. Cecilia" and Liszt's

"Psalm XIII," will be given, and the last concert will be given in May.

An oratorio and concert was given at the Ross Avenue Methodist Episcopal Church, Wilkinsburg, on Thursday evening, October 18. The chorus of sixty-five voices trained by Mrs. J. Milton Lehigh, did excellent work. The soloists were: Clair J. Drolling, soprano; Christine Miller, contralto; James Cuyler Black, tenor, and Charles F. Miller, basso. The first part of the program was devoted to E. L. Ashford's oratorio, "The Beatitudes." The second part of the program was a miscellaneous one.

The free organ recitals Saturday evening, October 20, and Sunday afternoon, October 21, at Carnegie Music Hall, were given by William E. Zeuch, of Chicago. Mr. Zeuch made a favorable impression here and proved himself an excellent musician.

The first pupils' recital of the season, at the Von Kunis School of Music and Art, was held last night. Those who took part were: Tibie Sheinberg, Katherine Duncan, Edna Zimmerly, Rose Lambie, Clara M. Beck, Ida B. Snell, Eloise K. Peck, Maysie Walron, Anna M. Munger, Goldie Cohen, Ruth Thoburn, Ruth Williams, Mrs. C. T. Martin, Israel Weinstein, William A. Davis and Pierre De Backer.

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PHILADELPHIA.

PHILADELPHIA, Pa., October 27, 1906.

The following program is announced by the Philadelphia Orchestra, Fritz Scheel, conductor, for the third public rehearsal and third Symphony concert, on November 2 and 3. The soloist will be Johanna Gadski:

Overture, Midsummer Night's Dream.....	Mendelssohn
Aria, from Der Freischütz, Wie nahe mir der Schlummer, Weber.....	
Suite, D major.....	Bach
Gretchen am Spinnrad.....	Schubert
Träume.....	Wagner
Symphony, No. 8, in B minor (unfinished).....	Schubert

The Philadelphia Orchestra will open the Washington and Baltimore season on October 30 and 31.

Rosenthal's first appearance with the Philadelphia Orchestra will be on December 21 and 22.

The five concerts by the Kneisel Quartet will be given on the following Monday afternoons: November 19, December 17, January 21, February 25 and March 11.

On October 23, at St. Clement's Church, S. Wesley Sears played the first organ recital in his annual series. These recitals at St. Clement's are deservedly popular and always call forth a large and appreciative audience. Mr. Sears has the happy faculty of arranging diversified programs, covering in the course of the season every form and style of organ composition. The following numbers constituted the program: Symphony No. 5, Widor; fantaisie overture, George Mursell Garrett; fugue in B minor, Bach. Mr. Sears was assisted by George Dundas, tenor.

Dorothy Johnstone, harpist, is filling a ten days' engagement at Pittsburg, Johnstown and Waynesburg, Pa.

A representative audience, musically and socially, assembled at Witherspoon Hall on Thursday evening, October 25, the occasion being the violin recital by William F. Happich, who was heard in the following interesting program: Concerto No. 2, D minor, Wieniawski; ballade and Polonaise, Vieuxtemps; Spanish Dance No. 3, Sarasate; canzonetta, d'Ambrosio. Mr. Happich proved to his audience that he possesses a clear, clean technic and a good, healthy tone, and in the absolute surety of his program

revealed the careful, conscientious student. Much may be expected in the future from this ambitious young violinist. Agnes Thomson Neely, soprano, assisted, singing Gounod's aria, "Mirella"; Chadwick's "Sweetheart, Thy Lips Are Touched With Flame"; Debussy's "Romance." Mrs. Neely was in her usual good voice. Henry A. Grubler, accompanist, was especially artistic and in perfect sympathy with the soloists in this exacting program.

Wilbur Herwig is tenor soloist at the First Presbyterian Church, Germantown. Although practically a new comer to Philadelphia, Mr. Herwig has succeeded in earning for himself a prominent place among the leading vocalists.

Corinne Wiest-Anthony again demonstrated her rare musical gifts when (October 16) suddenly being called on to sing the soprano role in Rossini's "Stabat Mater," without opportunity for rehearsal or even "freshening up," she won the plaudits alike of audience and chorus for her beautiful work. Mrs. Anthony is solo soprano of Synagogue Rodef Shalom and Park Avenue M. E. Church, and is already booked for a number of concerts and recitals.

Edward Evans, baritone, will sing the following numbers at the Drexel Institute on November 8: Aria, "Evening Star," from "Tannhäuser," Wagner; "I Know of Two Bright Eyes," Clutsam; "The Nightingale Has a Lyre of Gold," Douty; "An Episode," Löhr; "Mother o' Mine," Tours.

John Jay Joyce, Jr., will be the bass soloist at the Oxford Presbyterian Church this season.

William A. Cunliffe, baritone, is engaged at the Church of the Atonement, Forty-seventh street and Kingsessing avenue.

W. McKee Bingham will resume his Wednesday afternoon musicales in November.

Paul Meyer, of the faculty of the Philadelphia Musical Academy, will give a violin recital, assisted by H. Exermann, piano, at the Academy, on November 1.

Among the bass-baritones of Philadelphia, Dr. G. Conquest Anthony occupies a foremost place. He combines the singer and the musician. Besides being bass soloist at old St. Stephen's Church (Dr. Wood, organist) and filling a large number of concert and oratorio engagements, he is

choirmaster of the Park Avenue M. E. Church and musical director of the Musical Art Club of this city, now in its third season. Dr. Anthony is booked for performances of "The Creation," "Redemption," "Judas Maccabeus," "Stabat Mater" in the near future.

Julian Edward's cantata, "The Redeemer," will be given in Philadelphia about the middle of November at the Methodist Tabernacle, under the direction of Dr. Frederic Charles Freemantel. The regular choir will be augmented by Philadelphia members of the Ocean Grove Chorus (which chorus sang the cantata at Ocean Grove this past summer), making a total of 160 voices. The soloists are to be engaged. Dr. Freemantel sang Leoncavallo's new "Ave Maria" at the morning service of the Cathedral on October 21.

A very interesting recital was given at the studio of Edmund Morris on the 26th by Hubert Arnold, violinist, of New York. The program, compiled along original lines, embracing the names of Locatelli, Schütt, Novacek, Fiorillo, Dvorák, Singaglia, Sinding, Hubay, was intelligently played and well received.

EVELYN KAESMANN.

Another London Tribute to Macmillan.

"Fervor of expression, at times amounting to passionate utterance, was a distinguishing feature of his performance," said the London Daily Telegraph, referring to Francis Macmillan, the young American violinist, whose coming in December has aroused widespread interest. "This was very noticeable throughout the first two movements of the Schumann sonata, but above all in a superb "Ciaccona," by Vitali. The latter is full of fire and feeling. No wonder, then, that it moved the American artist to score a genuine triumph, and the audience to regard him with pernicious applause. He played everything well—with beauty of tone, accuracy of intonation, and phrasing worthy of being described as immaculate."

It is not often that such praise is given a visiting musician in London, and the fact may serve as an index to the importance of the coming engagement in the United States.

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**JUNE REED A PUPIL
OF CESAR THOMSON.**

After three years abroad another American girl has arrived in New York, determined to win her way in her native land. After years of heart-breaking struggle, through ill health and lack of financial backing, June Reed has won, by her talent and personality, warm friends among the great artists and critics of Europe.

Before going abroad Miss Reed was a successful player in concerts as well as at various clubs, such as the Sorosis, of New York City. She has played for titled personages, at the Coronation Bazaar, and under the patronage of the Duke of Argyle, Lord and Lady Kilmarnock, also at the American Embassy and the consulate of Brussels and at Prince's (London), where she played before the Society of American Women (Mrs. Hugh Reid Griffin, president). Just before leaving Europe she gave a very successful concert in Queen's Hall, London.

Miss Reed is a pupil of César Thomson, the great Belgian violinist, who is to visit this country this season. She has a varied repertory. Some idea of her talent even in childhood is indicated in the opinion written of Miss Reed when a little girl, by John S. Van Cleve, the noted critic, in the Cincinnati Graphic:

"June Reed is a genius. Her natural gifts are of the highest order. Her tone is full, yet sweet, her intonation faultless, and her style full of poetry. She may become one of the best violinists in the world."

Last March Miss Reed played with marked success at one of the concerts of the Rubinstein Club, at the Waldorf-Astoria.

Excerpts from press notices in the London, Paris, Brussels and other European papers follow:

Miss Reed exhibited both temperament and freedom from conventionality, while her tone is large and her technic ample.—London Times.

A Coming Violinist.—June Reed gave her farewell concert yesterday afternoon at Queen's Hall. Her program was extremely interesting and varied. * * * Miss Reed plays with great vigor

and originality. * * * Such well known artists as Fanny Davis and Mr. Shakespeare assisted her.—London Daily Express.

Miss Reed's art is refined and her style generally good. One hopes soon to have another opportunity of hearing this young and promising violinist, and of judging more fully of her power. She

firm, clear tone, remarkable for sympathy, a cultivated style, and an easy and fluent technic.—London Musical News.

June Reed is a violinist of much ability. She has both strength and beauty of tone as well as brilliant execution. Her delicacy and refinement of expression were unusually marked.—Dundee, Scotland, Evening Telegram.

In these days of schools, when everybody plays this school or that, it is so refreshing to find some one who plays the violin with the originality and charm of June Reed. She has the true artistic temperament. She played in Paris before an audience of musical people and critics, and won for herself their most enthusiastic praise for her wonderful sonority of tone, temperament, and, above all, for her splendid originality.—Paris World.

June Reed's concert at the Salle Le Roy, on Wednesday, which was given under the patronage of Mrs. Townsend, Mrs. Roosevelt (of the American Legation), Lady Kilmarnock (of the British Legation), Lady Alice Reynharts, and other well known members of the Anglo-American colony in Brussels, was a revelation to her large and fashionable audience. Rarely does one hear a lady play with such temperament or with a tone so full and pure.—Brussels European Express.

June Reed gave last Wednesday a concert at the Salle Le Roy, before a choice public. She is an interesting artist; her playing is expressive and elegant.—Brussels L'Art Moderne.

Francis Rogers to Sing at the White House Again.

Francis Rogers, the popular baritone, whose prestige has increased steadily each season, is to sing at the White House early in January—his fifth appearance there, he having sung once for President McKinley and three times for President Roosevelt. It is to be the first musical of the season to be given at the White House. The date of Mr. Rogers' New York recital, which always is an event of marked interest in both social and musical circles, is November 27, and, as usual, it will be given in Mendelssohn Hall. Among the baritone's recent appearances was a recital at Tuxedo, October 25, while the following evening he sang in Derby, Conn. October 29 he was heard at Miss Spence's School, New York. Engagements to be filled in the near future include the following:

November 13, Oberlin, Ohio; 21, Lawrenceville, N. J.; 26, Brooklyn (with Madame Gadak); 27, recital, New York; 28, Meadville, Pa.; December 5, St. Louis, Mo.; 7, Kansas City, Mo.; 10, Rockford, Ill.; 14, Milton, Mass.; January 4, Washington.



JUNE REED.

has a round tone and plays with much musical perception.—London Musical Standard.

June Reed gave a violin recital at Queen's Hall on June 12. This young artist is possessed of decided gifts. * * * She has already gained considerable success in the chief American cities and in Brussels, Paris and other continental towns. She has a

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**CONCERTS PAST AND TO
COME IN BROOKLYN.**

BOROUGH OF BROOKLYN, October 27, 1906.

About this time, the men of affairs in Brooklyn are telling everybody to wait until after election, and then they will talk about the new Academy of Music. In the meantime, Brooklyn music lovers must be content to hear music in unsightly and unsafe halls. The Royal Welsh Male Choir, of twenty voices, from Treorchy, Wales, gave two concerts at Association Hall, Thursday, under the auspices of the Brooklyn Institute. At the matinee the program was not devoted strictly to Welsh music. The program for the afternoon follows:

Chorus, <i>Destruction</i>	The Choir.
Song, <i>O, Youth</i>	Abt T. Felix Evans.
Trio, <i>Angel's Night Song</i>	Parry Miss Cove, Messrs. Evans and Edwards.
Song, <i>Soldier's Song</i>	Masscheroni Anserin Edwards.
Chorus, <i>Soldiers' Chorus</i>	Gounod The Choir.
Song, <i>Bid Me To Love</i>	Barnard W. Todd Jones.
Song, <i>The Lord Worketh Wonders</i>	Handel David Davies.
Quartet, <i>Soldier's Farewell</i>	Kinkel Royal Glee Singers.
Song, <i>Daddy</i>	Behrend Miss Cove.
Part Song, <i>Cwsg</i>	Price The Choir.
Two Little Irish Songs	Lohr Eva Hall.
Chorus, <i>Martyrs of the Arena</i>	De Rile The Choir.

The second concert was given in the evening. The singing of these mellow voiced men was all that has been claimed for it. No doubt the choir will be very successful in its concerts before Welsh communities in Pennsylvania and the Middle West. William Thomas is the conductor of the choir.

The Kneisel Quartet, assisted by Arthur Foote, pianist and composer, will play at Association Hall, Thursday evening, the beautiful posthumous quartet by Schubert, in D minor, which includes the variations on "The Death and the Maiden"; an andante from Tschaikowsky's quartet, op. 11; a scherzo from a Raff quartet, in D minor, and Mr. Foote's quartet, in C major, for piano, violin, viola and cello.

The admirable dramatic soprano, Lillian Pray, will sing this date (October 31) at a Wagner recital at the Pratt Institute. Mrs. Pray's numbers will include Senta's ballad, from "The Flying Dutchman"; "Elsa's Dream," from "Lohengrin"; "Dich Theure Halle," from "Tannhäuser"; the "Valkyrie Calls," from "Die Walküre," "Brünnhilde's Awakening," from "Siegfried," and Isolde's "Liebestod," from "Tristan and Isolde."

Carl Fiqué will give a Wagner lecture-recital under the auspices of the Brooklyn Arion, at Arion Hall, on Sunday afternoon, November 25.

The Brooklyn Institute's eight singing classes, taught by Wilbur D. Luyster, meet Thursday evenings at the Greene Avenue Baptist Church.

Dr. Carl Muck and the Boston Symphony Orchestra will come to Brooklyn Friday evening, November 9. The new conductor will be the hero of the evening, as there will be no soloist to divide the honors at his debut.

Rosenthal, who promises to be the lion of this musical season, will give a recital in Brooklyn at the Baptist Temple, Thursday evening, December 13, under the auspices of the Brooklyn Institute of Arts and Sciences.

Tom Daniel's Success at Worcester.

Tom Daniel's success at the performance of "Israel in Egypt," Wednesday evening, October 3, at the recent Worcester Festival, was so marked that the managers immediately re-engaged the singer for the concert on Friday,

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"Artists' Night." Some of the newspaper opinions will be found in the following paragraphs, mentioning Mr. Daniel:

The fine florid duet, "The Lord Is a Man of War," was sung by Mr. Martin and Mr. Daniel, two singers whose voices and style are well adapted to go together. The voices are both real bass voices of much volume. Mr. Daniel's voice has a little more definiteness, perhaps, than Mr. Martin's. They are both admirable singers and last evening were two sturdy men of war. It is welcome news that Mr. Daniel is to appear at the Friday evening concert, singing "Honor and Arms," with which he is sure to make a sensation.—Worcester Evening Gazette, October 4, 1906.

Another singer who is looked to for a conspicuous success is the basso, Tom Daniel, who made so good an impression this morning in the duet, "The Lord Is a Man of War," that he was promptly engaged to appear also in the artists' night concert Friday evening, when he will sing Handel's "Honor and Arms." This is his first appearance at the festivals, but he is well known in Worcester for the reason that he was formerly a member of the choir of the Union Church. The most successful number was the famous duet, "The Lord Is a Man of War," which Messrs. Martin and Daniel sang with boldness and power and with well matched voices.—Springfield Republican, October 4, 1906.

Frederic Martin and Tom Daniel, the basses, were in their usual good form. The big singers had no difficulty with score or interpretation.—Worcester Evening Post, October 4, 1906.

The bass duet by Messrs. Martin and Daniel made the most favorable impression, and the audience applauded them so vigorously they had to bow their acknowledgments twice. The festival managers announce today that they had added Mr. Daniel to the artists' night program Friday, when he will sing Handel's "Honor and Arms."—Boston Globe, October 4, 1906.

Tom Daniel was one of the singers who received a sincere and hearty greeting that he well deserved. His voice is an able exponent of his prime physical condition, and he sang easily and effectively with full, powerful tones.—Worcester Evening Post, October 6, 1906.

Strauss, Mottl and Schalk will lead the Vienna Philharmonic concerts this year, eight in number. Among the works to be performed are several new to Vienna Philharmonic audiences, as follows: Bach's D major concerto for piano, flute, violin and string orchestra (Max Reger at the piano); Elgar's "Variations"; Pfistner's incidental music to "Käthchen von Heilbronn"; Reger's "Serenade"; Schubert's C major symphony (Breitkopf & Härtel, No. 6), and Tschaikowsky's fourth symphony. Other composers to be represented are Brahms, Beethoven (three symphonies), Bruckner, Goldmark, Haydn, Liszt ("Les Preludes"), Mozart, Schumann, Smetana, Strauss ("Till Eulenspiegel" and "Zarathustra"), and Weber.

The Dresden Opera concerts will present these works not heard before in Dresden: "Intermezzo Goldoni," by Bossi; fantasy-overture, by Kalfati; "Serenade," by Reger; Tschaikowsky's "Manfred"; Glazounov's "Poème Lyrique"; Mahler's sixth symphony; Wolf's "Penthesilea"; Scheinflied's "Frühling"; an overture by Timel; Granville Bantock's "Sappho" prelude; Bruckner's fifth symphony, and Debussy's "Afternoon of a Faun." Older works to be produced are Liszt's "Tasso," Strauss' "Don Juan," Goldmark's E flat symphony, etc. The soloists of the Dresden Opera concerts will be Kreisler, Hubermann, Marteau, Backhaus and d'Albert.

THE MUSICAL SEASON IN SYRACUSE.

SYRACUSE, N. Y., October 25, 1906.

Julie Wyman, the contralto, has been the guest of Mrs. Thomas Littlehales, of West Genesee street, the past week. The ladies of the Kanonah Club listened to a number of songs by Mrs. Wyman Monday, and the singer's art charmed as in the days when she was heard at many concerts. Mrs. Wyman recently returned from Paris, where she passed some time in study with her old teacher, Madame Marchesi. She also "coached," with a number of composers, including Reynaldo Hahn and Faure. During Mrs. Wyman's stay in Syracuse several resident singers studied interpretation with her. Mrs. John A. Nichols, Mrs. William Berwald, Mrs. Charles Crouse, Miss Sauter, Mrs. Cornell Blanding, Mrs. Hamilton S. White and J. William Smith, were among those who profited by Mrs. Wyman's visit.

Before coming to Syracuse Mrs. Wyman spent several days in Rochester coaching singers. Friday of last week she gave a song recital at the home of Mrs. Hiram Sibley, of that city.

Richard Grant Calthrop, the Syracuse baritone, is an excellent example of the musician who believes in physical exercise. Mr. Calthrop is a golf enthusiast. Whenever he can escape from his studio he hies himself to the links of the Onondaga County Golf Club. It is said that consternation reigns among the golfers when the form of the baritone comes in view, as he has a reputation for being a hard man to beat. Mr. Calthrop was a member of the team which won the silver loving cup in the Central New York tournament. In the local championship matches, he gave the winners a run for their money. Mr. Calthrop is also a skillful player in tennis and cricket. The admirers of the singer are hoping that he will be heard in recital in Syracuse this season.

Some of the concerts announced for the early part of the season are: October 31, Morning Musicales, first of a fortnightly series; November 19, New York Symphony Orchestra; November 26, Louis Baker Phillips, in piano recitals; November 20, Harry L. Vibbard, organ recital; December 4, H. Morton Adkins, song recital; December 10, first Liederkranz concert.

The recital by Hans Seitz, announced for October 30, has been postponed, on account of illness in the family of Mr. Seitz.

Irene Hichborn will assist Mr. Vibbard at his organ recital at Crouse College on November 20. The program will include numbers from the works of Guilmant, Widor, Saint-Saëns, Albert Mack, Roubke, Elgar, Wagner, Beach, Von Fielitz and Bach.

FREDERICK V. BRUNS.

Handel's "Israel in Egypt" was done in Breslau recently for the first time in twenty years.

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**WITHERSPOON'S SUCCESSES
AT HOME AND ABROAD.**

Herbert Witherspoon's success in England during the past summer was most pronounced, and resulted in the basso's re-engagement for numerous concert appearances in the United Kingdom, beginning in September of next year. Mr. Witherspoon will sing at a series of orchestral concerts in London, under the direction of Henry Wood, and also at other orchestral concerts and at several festivals. The Witherspoon recitals in London made a sensation in musical circles of the great city. For once the musicians and critics were agreed on the splendid art of the American singer. Mr. Witherspoon likewise had the general public at his feet.

Henry Wolfsohn, Mr. Witherspoon's manager, has announced many bookings for the artist in this country for the present season. The basso will sing in all parts of the United States, and he will remain in the field of concerts and festivals until late in June, 1907. A discriminating critic has stated that Mr. Witherspoon owes his popularity to his unusual versatility. He is recognized as one of the best lieder singers now before the public, and he is equally successful in oratorio. As an interpreter of the dramatic school, particularly Wagner, there are few singers of any nationality who equal him. Mr. Witherspoon has a powerful voice, but its wonderful flexibility enables the singer to produce effects that meet every demand in the varied styles of singing.

Some of Mr. Witherspoon's recent European press notices read:

Herbert Witherspoon, after his fine rendering of "O Ruddier Than the Cherry," received a well merited encore. * * * Mr. Witherspoon declaimed Wotan's "Abschied" with excellent effect, and was deservedly applauded.—Court Journal, London, September 1, 1906.

Most of the other items were his, too, saving Handel's "Ruddier Than the Cherry," which difficult song was breezily rendered by Mr. Witherspoon.—Clarion, September 3, 1906.

Another who justly merited the applause bestowed was the fine baritone bass singer, Herbert Witherspoon, whose beautiful quality of voice was admirably suited in the "Air du Tambour Major," from Ambroise Thomas' "Le Caid."—Musical News, September 8, 1906.

Herbert Witherspoon, who is rapidly winning his way in the affections of the promenaders, gave a fine rendition of Ambroise Thomas' rollicking "Air du Tambour Major."—Court Journal, September 8, 1906.

Herbert Witherspoon, whose singing of "O, Ruddier Than the Cherry," from Handel's "Acis and Galatea," secured him an enthusiastic encore.—Avon Post, September 8, 1906.

Herbert Witherspoon, an American baritone, sang at Queen's Hall tonight, his main contribution being "O, Ruddier Than the Cherry," from "Acis and Galatea." His breezy treatment of the number met with such appreciation that Mr. Wood permitted an encore in the form of a German lied. The newcomer is a decided acquisition to the ranks of robust baritones, and with discretion should make headway in this country, as he appears to have done in America.—Glasgow Herald, September 8, 1906.

Robust baritones are not so plentiful that Herbert Witherspoon should find it difficult to make a name for himself in England, as he appears to have done in America. He was heard tonight at the Promenade concert in "O, Ruddier Than the Cherry," his breezy singing of which gained so much popular appreciation that he was allowed by Mr. Wood to add a German lied by way of an encore.—Sheffield Telegraph, September 3, 1906.

Herbert Witherspoon's telling singing of the drum major's song from A. Thomas' "Le Caid." He fully realized the pomposity of this chivalrous personage.—London Standard, September 2, 1906.

Just at the end of the last summer season in London there appeared a young American singer who, even by musical critics jaded with a plethora of concerts, was at once recognized as an artist of very exceptional attainments. Herbert Witherspoon comes back to us again this year at the height of a crowded musical season, and again the inevitable result is that in the rush and hurry of concerts he attracts far less attention than his notable powers deserve. After hearing his song recital last Thursday we see no reason for retarding any of the lavish eulogy that we bestowed upon him in this column on his first London appearance. On the contrary he seems to us, if anything, to have gained in versatility, in the power of adapting his fine vocal organ to the emotional or dramatic requirements of the songs he interprets. This for a bass singer, is a particularly difficult task, for the heavy and somber character of his

voice lends itself only too easily to a sonorous monotony. Mr. Witherspoon's voice is a genuine base, of magnificent richness and resonance, and through all its compass admirably produced; but he has it under complete control, and he never indulges in the luxury of displaying its beauty and power for their own sake without regard to higher artistic needs. He does not, it is true, resort to any startling varieties of one color, as the manner of some popular singers is, but he can modify his voice so as to be able to range over a sufficiently wide field of musical expression. The juxtaposition of two songs in his program last Thursday exhibited clearly his powers in this respect. First there was Schubert's "Gruppe aus Tartarus," a magnificent outburst of fierce declamation, in which the singer's volume and power of tone told with overwhelming effect. Almost immediately following was Hans Hermann's "Helle Nacht," an exquisite piece of musical landscape, through the slow, languorous phrases of which there breathes all the mystery of a moonlit summer night. This was sung throughout in a subdued mezzo voice of the finest quality, and in perfect harmony with the spirit of the poem. For a great bass singer such a performance was a real tour de force, and showed under what complete control even a voice of this nature can be brought. Among the other German songs was the graceful "Auf dem grünen Balkon" of Hugo Wolf, of which a very finished rendering was given. Mr. Witherspoon's command of foreign languages is not the least valuable part of his artistic equipment; his German is particularly good, and his French hardly, if at all, inferior. In the latter language his best performance was Bizet's characteristic "Le Gascon," which was sung with appropriate bravura and defiance. The faded sweetness of Wade's "Meet Me By Moonlight, Alone," a tune of typically early Victorian character, was treated with rare delicacy, and the delightful old Donegal air, "Black Sheep of the Silver Eye," was rattled off with much humor and in a by no means contemptible Irish brogue. Besides the printed songs, Mr. Witherspoon added, "by special request," Damrosch's "Danny Deever," and his vividly dramatic rendering of this song formed a worthy crown to a recital which was in all ways signally successful.—London Guardian, June 24, 1906.

SHANNA CUMMING'S GREAT TOUR.

Shanna Cumming, one of the foremost of American sopranos, is making a tour through the West as far as the Pacific Coast. Mrs. Cumming is equally successful in oratorio and concert or song recital, and is therefore in much demand. She is one of the best paid church choir singers in Greater New York, and is thoroughly in sympathy with her church and oratorio work. Mrs. Cumming enjoys the distinction of having introduced to the American concert public many of the new works of Elgar and Coleridge-Taylor. Engagements already booked for Mrs. Cumming this year follow:

October 22, Troy, N. Y.; 23, Franklin, Pa.; 24, Olean, N. Y.; 25, Smethport, Pa.; 26, Warren, Pa.; 29, Coldwater, Mich.; 30, Owosso, Mich.; 31, Kendallville, Ind.; November 1, Chicago Ill.; 2, Appleton, Wis.; 3, Urbana, Ill.; 5, Cape Girardeau, Mo.; 6, Abingdon, Ill.; 7, Macomb, Ill.; 8, Rock Island, Ill.; 9, Des Moines, Ia.; 10, Ames, Ia.; 12, Hastings, Neb.; 13, Clay Center, Kan.; 14, Emporia, Kan.; 15, Baldwin, Kan.; 16, Warrensburg, Mo.; 17, University Place, Neb.; 19, Valley City, N. Dak.; 20, Grand Forks, N. Dak. (offered); 21, Duluth, Minn.; 22, Fargo, N. Dak.; 23, Sioux City, Ia.; 24, Kearney, Neb. Weeks of November 26 and December 3, Salt Lake City, Portland, Tacoma, Seattle and other Pacific Coast towns. December 10, Ottumwa, Ia.; 11, Wheaton, Ill.; 12, Milwaukee, Wis.; 13, Calumet, Mich.; 20, "Measiah," Jersey City, N. J.; January 24, song recital, Halifax, N. S.; February 4 to 10, concert with orchestra; 12, St. Louis, Mo.; March 8, "Damnation of Faust," Minneapolis; 14, song recital, Marion, Ind.

The Troy (N. Y.) Record published the following tribute about Mrs. Cumming in its issue of October 23:

Interspersed throughout the program were the vocal numbers of Shanna Cumming, which were magnificently rendered. Madame Cumming combines a pleasing personality and attractive stage presence with a soprano voice of great power and beauty, and she instantly won the large audience with her rendition of the aria, "Je suis Titania," from "Mignon," by Thomas, in which her execution of its difficult passages was exceptionally brilliant. Madame Cumming later favored with a group of songs which appealed most strongly to her hearers. The numbers were as follows: "Rose Leans Over the Pool," "Songs My Mother Taught Me," and "Spring Song," by Weil. In each the singer's magnificent voice showed depths of purity and expression and in response to continued applause she responded by singing the old Scotch favorite, "The Maid of Dundee," in a most effective manner.

D'Albert's "Flauto Solo" had successful productions not long ago in Riga and Mannheim.

Gadski in Nebraska.

Gadski has started her fall tour with every indication of scoring a succession of triumphs. The following excerpt from the State Journal, of Lincoln, Neb., will serve to indicate the impression she is making:

A recital characterized by rare beauty and exquisite refinement in selection and style was given last night at the auditorium before a large audience, by Madame Johanna Gadski, the famous soprano. To many in the audience the charm of her singing was even greater than when she appeared in the city two years ago. She was recalled many times—in fact so enthusiastic an audience is rarely seen in Lincoln. Madame Gadski was most gracious in granting encores but none of any length. She repeated part of the "Highland Cradle Song" and the last verse of "Who Is Sylvia?" and added Schumann's "Widmung" after "Hark, Hark, the Lark!" in response to an insistent recall. Her other encores were "Like the Rosebud," by Mr. La Forge; Mrs. Beach's "Year's At the Spring" (which was sung a second time in response to another recall), and the "Cry of the Valkyries," which formed a wonderful climax after the program had been finished. It took considerable effort after the Wagnerian group to get more than a bow of thanks from the singer, but the people lingered, though hats and wraps had been donned, in the hopes of hearing that marvelous "Cry," and would have been greatly disappointed had it been denied.

One More Indorsement for George Sweet.

Wilson G. Smith, the noted music critic, composer and teacher, of Cleveland, Ohio, is among the prominent men in the United States from whom George Sweet, the celebrated baritone and singing master, has received indorsements. As THE MUSICAL COURIER has stated in its previous issues, Mr. Sweet is planning to leave New York in April of next year to open a school of singing and opera in Florence, Italy. When he sails away he will carry with him a dozen pupils and two chaperones, to assist him in his endeavors in the Tuscan capital. In his recent letter the Buckeye musician and author writes:

"MY DEAR MR. SWEET—My friend and pupil H. Warren Whitney has just informed me that he has decided to go to New York and place himself under your care, all of which is to my perfect satisfaction, as I know of no one better than yourself to prepare him for an artist career. I regret to learn of your leaving this country for Italy, for we can hardly afford to lose artists and teachers of your caliber. Our loss, however, is Italy's gain. I can only express my regret at your departure, adding thereunto my wishes for a success commensurate with your eminent ability.

"Sincerely yours, WILSON G. SMITH."

Ruegger, Schnitzer and Thomson Begin Tours at New Year.

Among the Charlton artist whose American tours do not begin until the New Year are Germaine Schnitzer, the young Austrian pianist, about whom the European critics have written in complimentary terms; Elsa Ruegger, the celebrated Belgian cellist, who was very successful on her tours in this country last year and the year before, and César Thomson, the great Belgian violinist.

A New Work for the Cycle Quartet.

The Cycle Quartet, which Loudon Charlton is to send out on a limited three weeks' tour, has added a new song cycle to its repertoire, Nevin's "The Quest," a composition that has been heard but little, though it is one of rare beauty. The members of the Quartet are Ruby Shotwell-Piper, Katherine Fisk, Kelley Cole and Francis Rogers. Grace Wassall's "Shakespeare Cycle" will continue to be the principal offering.

Edith Bliss Le Jeune Dead.

Edith Bliss Le Jeune, widow of Louis P. Le Jeune, died at her home in Norwich, Conn., October 18, after a brief illness with gastritis. Mrs. Le Jeune was widely known in New England as a concert and church soprano, and teacher of vocal music. She was also an admirable piano accompanist.

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ISABELLE BOUTON

CINCINNATI.

CINCINNATI, October 27, 1906.

The Orpheus Club is out with its announcement for the fifteenth season, which promises to be one of record. Under the direction of Edwin W. Glover the club for the past two seasons has had a remarkable uplift in the direction of fine chorus work. Volume and quality were both in delightful evidence. The director implanted into the chorus a genuine love for the work and ambition for achievement. There were application and enthusiasm in concerted action, and the results are matter of local history. The concerts last year raised high ideals and a lofty standard, but the effort will be toward even better and more interesting results this season. The club announces that it never started a season with a stronger singing fever. Last year's chorus is augmented by many new voices, and the conviction obtains that a more effective ensemble will be attained. The concerts, as usual, will be held in the Auditorium, and the plan followed will be the same as in previous years. No tickets will be sold to any except an associate member and no seats reserved. The price, \$5, for the season of three concerts, entitles the subscriber to two tickets for each concert.

It has been decided by the board of directors to make the second concert a celebration of the fifteenth year of the club's activity, and the program will be devoted to works of Cincinnati composers. "The Triumph of Day," a cantata for male chorus and boys' voices, written by Dr. Elsenheimer to the text of Mr. Bliss, will be the feature of the concert. The other composers selected are Messrs. Bliss, Durst, Gorno, Saar, Van der Stucken, and Floridia.

The addition of the Brahms rhapsodie, op. 53, with Miss Charlotte Callahan singing the solo part, is the single departure from this plan. Another prominent attraction in this concert will be the use in the Elsenheimer cantata of the boys' voices from the choirs of Mr. Durst, at the Church of Our Saviour, and of Mr. Bagley, at St. Paul's Cathedral. The programs for the first and third concerts will embrace the usual number of novelties and popular selections from the club's repertory.

Dates of the concerts and soloists have been arranged as follows: First concert, Thursday evening, December 6, with Corinne Rider-Kelsey, soprano, as soloist; second concert, Thursday evening, February 14, 1907, with Joseph Hollman, cellist, and Charlotte Callahan, contralto, soloists; third concert, Thursday evening, April 25, with Julian Walker, baritone, as soloist.

The musical season gave signs of life this week. The Damrosch concert Tuesday night, in Music Hall; Mrs. Mamie Hissem de Moss' song recital in the Odeon, Thursday evening, and Leoncavallo, Friday night, Saturday afternoon and Sunday afternoon, in Music Hall.

The board of directors of the Symphony Orchestra has been busily engaged during the past week arranging for the concerts, and most of the soloists who will appear with the orchestra during the season have now been engaged. As already announced, Alois Burgstaller will be the soloist at the opening concerts, November 30 and December 1. The second concerts will be of particular interest, because Camille Saint-Saëns will be here. Josef Lhévinne, the Russian pianist, who made his initial appearance here in a recital last spring, will play with the orchestra January 25 and 26, and following his appearance, Maud Powell will come. On February 22 and 23 Daniel Beddoe, the Welsh tenor, will be the soloist. March 8 and 9, the Russian violinists, Alexander Petschnikoff and Mme. Petschnikoff. They will give the Mozart double concerto. Mr. Van der Stucken was East during the present week, and engaged several new men for the orchestra. He has brought with him from Europe several orchestral novelties.

The first concert ever given by the Pittsburg Orchestra

in this city is appointed for Monday evening, November 19, in Music Hall. Manager Wilson has charge of the arrangements.

The Marien String Quartet will give its first chamber concert the early part of next month. Now in its eleventh season, the quartet has increased its standard to such an extent that its programs tell the history of its progress.

J. Wesley Hubbell, tenor, of the College of Music, will assist Lillian Arkell Rixford, organist, in the first recital by members of the faculty, Thursday afternoon, November 8, at 1:30 p. m. at the Odeon. It is incidentally announced that Mrs. Rixford has determined to continue her instructive organ recitals this year and expects to present a program which will appeal to all serious students of the organ.

Frederick J. Hoffmann, pianist and teacher, of the College of Music, gave a piano recital at Petersburg, Ind., on last Friday evening, October 26.

Since the crowning of Haakon VII of Norway there seems to be a revival of interest in Norse legends, Norse poets and Norse music. Björnson, the great Norwegian poet and dramatist, has a wonderful drama, entitled "Bergliot," that has been set to music by the illustrious Grieg. At present "Bergliot" is said to be creating an immense furore in Europe, and all discerning eyes are turning expectantly toward other art products of the North. While she was summering abroad, Miss Mannheimer, herself a leader in the art of expression, chanced to hear "Bergliot," and at once became so charmed with its beauty that she determined to introduce it to the Middle West. Several professional readers have already tested the merits of "Bergliot" to Eastern audiences with gratifying success. Miss Mannheimer will present it at the Odeon, November 8, with Adele Westfield, the well known pianist, assisting.

George Rogovoy, cellist, of the College of Music, participated in a concert given by Louis Kuppin, baritone, at Portsmouth, Ohio, last Monday evening.

Agnes Cain Brown, former prima donna of the Bostonians and the "Shogun" company, will remain at her home, in Hyde Park, for a few weeks in order to rest her voice. Incidentally she will take some special coaching while in Cincinnati under her former teacher, Signor Lino Mattioli, of the College of Music.

The first of a series of College of Music Chorus and Orchestra concerts will be given in Music Hall early in December. In the arrangement of the program the usual high standard of artistic excellence will be maintained, and among the novelties to be performed will be compositions of Louis Victor Saar and Pietro Floridia. The former will present, under his own direction, a number for chorus and orchestra, with tenor and flute obligato. Signor Floridia has written a highly interesting and exceedingly characteristic composition for strings, called "Moths."

Alfred Butler, a gold medal pupil of the College of Music, who has just returned from a tour of Europe, visited several of the great organists and composers abroad, and performed on some of the principal organs, including those of the Queen's Hall and Earl's Court in London, at the Milan Exhibition, in Berlin, Paris, Copenhagen and other places. Mr. Butler has prepared an extensive repertory and will make an American tour of the larger cities this season.

George Rogovoy, cellist, of the College of Music, is preparing for a public recital to take place next month. Among other numbers to be performed will be a sonata for piano and 'cello by Richard Strauss, in which he will have the assistance of Romeo Gorno. J. A. HOMAN

THE MUSICAL NEWS OF WINNIPEG.

WINNIPEG, Manitoba, October 19, 1906.

The choir of St. Augustine, numbering thirty voices, under the direction of J. J. Momrieff, and ably supported by Mrs. J. A. Landry, gave Tozer's "Two Harvests" last evening. The soloist of the evening was Jessica de Wolf, of St. Paul, who sang the solos in the cantata with very dramatic fervor, after which she gave a short recital.

Special mention must be made of the splendid effort of the choir. Miss Simpson, a talented young violinist of our city, assisted on the program.

At Knox Church, a pipe organ recital was given by Arthur Dunham, of Chicago, assisted by the Knox Quartet. The recital was well attended, and the audience was well repaid in Mr. Durham's excellent efforts. He revealed the great possibilities of the newly installed organ, furthermore establishing his reputation gained last year at the Zion Church.

The choir of the First Baptist Church, under the conductorship of Mr. Bishop, are preparing a sacred work, "A Wanderer's Psalm," by H. W. Parker, the date for which will be announced later.

Mrs. Sanford Evans, assisted by Mrs. George Munshaw, expects to demonstrate before the ladies of Winnipeg shortly a method of piano instruction which she believes to be very superior to any other plan followed.

Mrs. Evans is an untiring worker for her art, and well worthy of the esteem in which she is held by the public at large.

On Saturday, the Winnipeg School of Music gave another pupils' recital.

Mlle. Sharabian has arranged for a series of monthly studio recitals, in which she will be assisted by local musicians. The first one is to be November 6.

Tomorrow, at the Y. M. C. A. Auditorium, occurs the recital of Mrs. Chisholm, soprano. Mr. Baly will render two violoncello solos, with Miss Elliott at the piano.

Mary Fairweather in Milburn, N. J.

Mary Fairweather, the lecturer, author and musician, is another gifted woman sent eastward by the California earthquake. To quote Mrs. Fairweather's own words, she lost everything "but her head," in the catastrophe. Mrs. Fairweather has rented Tyrone Lodge, at Milburn, N. J. She brought two students and her Japanese back to the East with her. Milburn is a pretty place, with the quiet and peace that authors and teachers covet. On the Pacific Coast, Mrs. Fairweather was renowned for her lectures on Wagner, and as a "coach" for singers she also added to her reputation and popularity. Now that she is near New York, doubtless many clubs in this vicinity will be glad to engage Mrs. Fairweather to give some of her musical lectures.

Nordica's New York Concert January 8.

Madame Nordica will give her first New York concert in seven years at Carnegie Hall on January 8, 1907, under the management of R. E. Johnston. The prima donna is now on her way to England, where she is to sing in grand opera at Covent Garden, London. Madame Nordica will return to New York the end of December, and resume her recital tour under Mr. Johnston's direction. The end of January she will join Henry Russell and the San Carlos Opera Company.

Sapellnikoff, the Russian pianist, is touring in Germany this winter.

Moszkowski's second suite, Liszt's "Dante" symphony, and Tchaikowsky's "Romeo and Juliet" overture are the three works which have won the greatest success in recent symphony concerts at Carlsbad.

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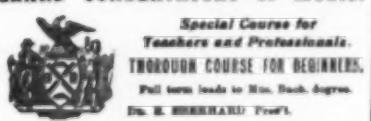
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